WHITNEY REVIEW 1974-75

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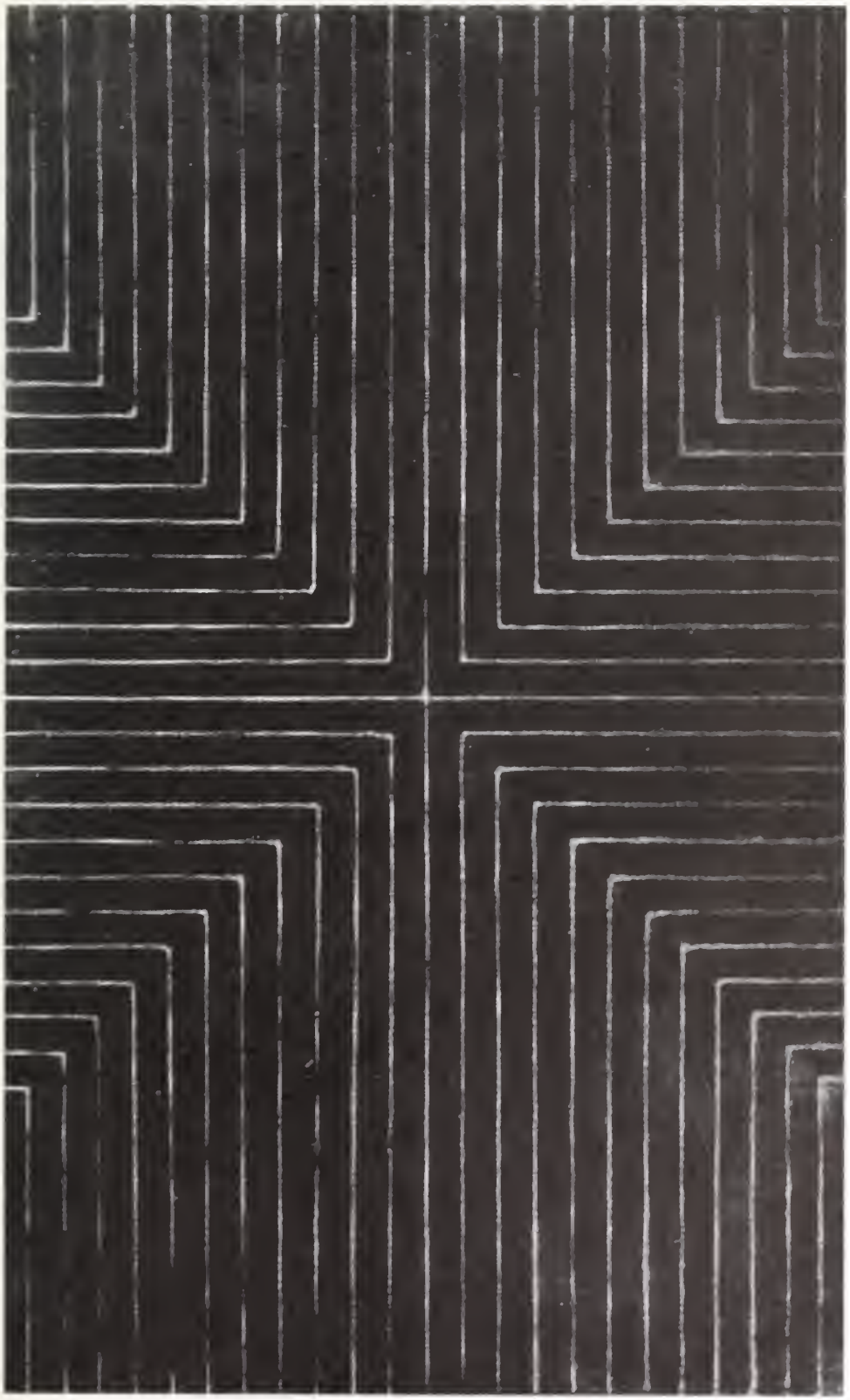

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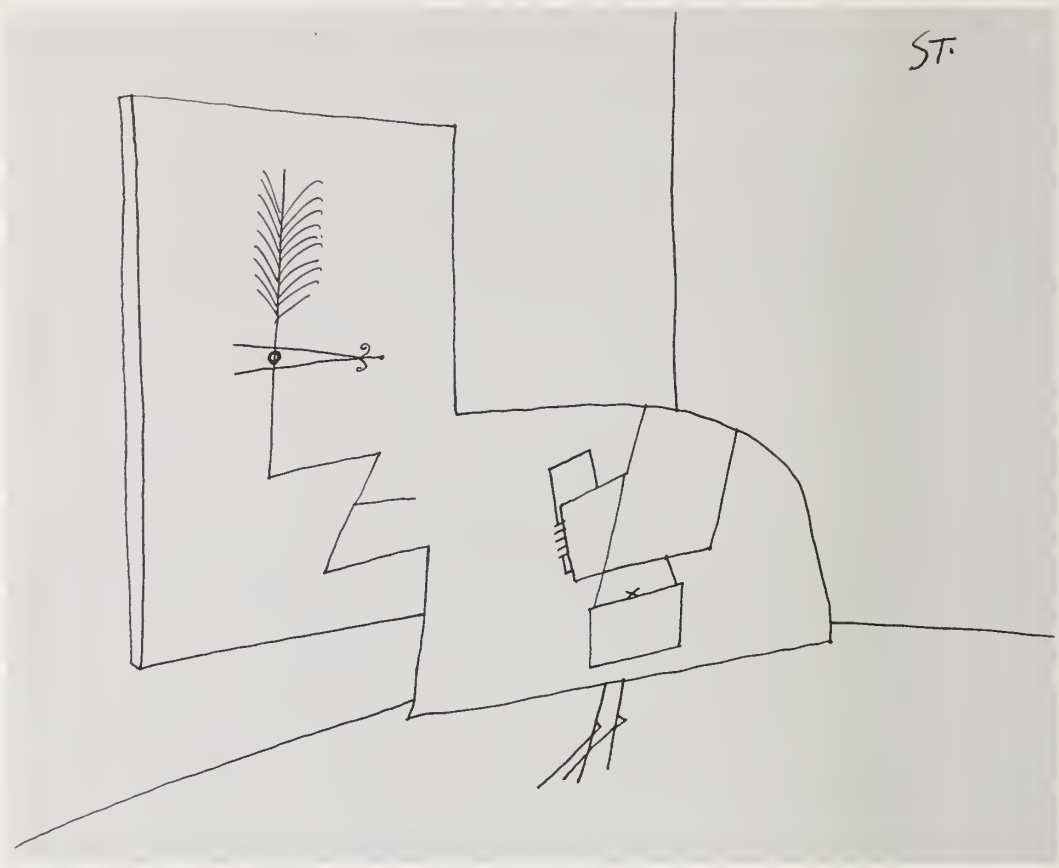


Saul Steinberg. Untitled. 1967. Ink on paper, 11¼ x 14 inches. Anonymous gift.

Frontispiece: Frank Stella. *Die Fahne Hoch.* 1959. Black enamel on canvas, 121½ x 73 inches. Gift of Mr. and Mrs. Eugene Schwartz and purchase through the generosity of Peter M. Brandt, The Lauder Foundation, The Sydney and Frances Lewis Foundation, Philip Morris Incorporated, Mr. and Mrs. Albrecht Saalfield, Mrs. Percy Uris, and the National Endowment for the Arts. Photo by Rudolph Burckhardt.

The year just ended has seen major changes at the Whitney Museum of American Art. As John I. H. Baur reported in last year's *Whitney Review*, his retirement as Director took place on September 1, 1974, and Tom Armstrong, who had been Associate Director for the preceding year, succeeded him on that date. In less than a year, Tom has created many new friends for the Museum and his direction of the Museum's programs and activities has been received with enthusiastic support.

I have now been President of the Museum since May 1974 when I was elected to succeed David M. Solinger. This is my first public opportunity to express my gratitude to my fellow Trustees for their expression of confidence and also to express to David Solinger the appreciation of all of us for the work he has done for the Museum since he became President of the Board of Trustees in December 1966. Mr. Solinger continues to serve the Museum as Chairman of the Board of Trustees.

Flora Whitney Miller, daughter of Gertrude Vanderbilt Whitney, the founder of the Museum, has served as Honorary Chairman since last May. Mrs. Miller has been intimately involved with the operation of the Museum since her mother founded it. She served as President of the Museum until 1966 and thereafter as Chairman until 1971. She was one of the original Trustees of the Whitney Museum of American Art as it was created by Gertrude Vanderbilt Whitney's Deed of Trust and was the first Trustee named in the special act of the New York State legislature which incorporated the Museum in 1936.

As the first in a series of efforts to extend and strengthen the Board to lead the Museum during the years ahead, several vacancies in the membership of the Board of Trustees were filled during the past year. Lawrence H. Bloedel, Daniel R. Childs, Joel Ehrenkranz and William A. Marsteller joined the Board in April 1975.

Mr. Bloedel has been a patron of the arts since he began his collection as a student at Williams College. Before serving in the Army during World War II, he was the Librarian at Williams, and subsequently received his Master's degree in Library Science at Columbia University. Since the War, he has devoted considerable time to the collection of 20th-century American art. He became a Friend of the Whitney Museum in 1956 and has been active as a member of the Print Acquisitions Committee. He and Mrs. Bloedel are Benefactors of the Museum.

Mr. Childs has been a General Partner of the investment company William A. M. Burden and Co. since 1971. He is also a director of the Florence R. Burden Foundation. Mr. Childs received his B.A. degree in physics from Harvard University in 1957, and in 1961 a degree in business administration from the Harvard Graduate School. He has been a Friend of the Whitney Museum since 1968 and is now a member of the Operations and Budget Committee.

Mr. Ehrenkranz is a senior partner in the law firm of Ehrenkranz, Ehrenkranz and Schultz. He received his B.S. and M.B.A. in economics from, respectively, the Wharton School and the Wharton Graduate School, University of Pennsylvania, his LL.B. from the New York University Law School and his LL.M. in taxation from the New York University Graduate Law School. A Friend of the Whitney Museum since 1969, he has been a member of the Friend's Council and now serves on the Operations and Budget Committee. He and his wife are also collectors of contemporary American art.

Mr. Marsteller is Chairman of the Board of Marsteller, Inc., a major advertising and public relations company. He joined the Friends of the Whitney Museum in 1960, and is a member of the Museum's Corporate Membership Development Committee. He and Mrs. Marsteller have been particularly supportive in the acquisition of the work of younger artists for the permanent collection. Mrs. Marsteller has been an active member of the Friend's Council since 1969.

At the Annual Meeting of the Board of Trustees, held each year in May, the resignation of Alan H. Temple as a Trustee and as Treasurer of the Museum was accepted with regret by his fellow trustees. Alan Temple has been a member of the Board of Trustees since 1961 and Treasurer since 1963. He also served as Chairman of the Operations and Budget Committee and as a member of the Finance Committee. He and Mrs. Temple have generously donated significant works of art to the permanent collection and his experience and wise counsel will be missed.

At the same meeting, the retirement of Lloyd Goodrich as a Trustee was announced. Mr. Goodrich had served as Director of the Museum, succeeding Hermon More, from 1958 to 1968 and was a Trustee since 1961. Mr. Goodrich and Mr. Temple joined Mr. Baur, Director of the Museum since 1968, as Honorary Trustees.

During the year just ended, both Thomas M. C. Johnston and Robert W. Sarnott, because of other duties, resigned as Trustees of the Museum.

At the Annual Meeting, in addition to the officers already mentioned, Arthur G. Altschul, a Trustee since 1961, was elected Treasurer to succeed Alan H. Temple, and Palmer B. Wald, who has served as Secretary since the resignation of Stephen E. Weil, was elected Administrator of the Museum. Flora Miller Irving was reelected Vice President.

In addition to my major concern during the past year to strengthen Trustee support for the Museum, I have also been committed to the development of plans for the future of the Museum. In the fall of 1974, the Board approved the appointment of a Planning Committee under the chairmanship of Dr. Steven Muller, a Trustee of the Museum and President of Johns Hopkins University. The Committee, to whom we are greatly indebted, was composed of advisors other than Trustees and included Wilder Green, Philip C. Johnson, W. Barnabas McHenry, Barbara Novak, Jules D. Prown, Theodore E. Stebbins, Jr., and Martha R. Wallace. After six monthly meetings, the Committee submitted its written report to the Board of Trustees at the Annual Meeting. A major part of the Board's activities in the current year will be the consideration and implementation of the Planning Committee's report.

There is no doubt that in the immediate future, financial problems will beset the Whitney Museum of American Art as they have other cultural, corporate and governmental institutions. In spite of this, indeed even as a result of the greater creativity demanded by the pressure which it imposes, I am optimistic that the Whitney Museum of American Art, in good hands at all levels, has an exciting future and important role in the cultural life of the United States.

Howard Lipman
President

The Painters' America: Rural and Urban Life, 1810-1910. Exhibition organized and installed by Patricia Hills, Adjunct Curator, 18th- and 19th-Century Art, and sponsored by Exxon Corporation. Hardcover trade edition of the catalogue published by Praeger Publishers.

REPORT OF THE DIRECTOR

The 1974-75 fiscal year of the Whitney Museum of American Art coincided with the 45th anniversary of the founding of the Museum. At the time Gertrude Vanderbilt Whitney decided to create an institution in her own name, she was recognized as the greatest single patron of American art. Today the institution which carries forward her pioneering efforts is the most active museum devoted to American art, located in a contemporary building designed by Marcel Breuer with 29,800 square feet of exhibition space. The Museum is operated by 138 employees with income from a $10,000,000 endowment and other sources for an annual operating budget of $2,500,000. It is a serious concern, however, that in the fiscal year 1974-75, the expenses of the Museum exceeded income in the amount of $310,000, due to greatly increased costs and decreased contributions to the general fund.

The Museum is now at a time of its history when new decisions about the future are encouraged by an unusual combination of circumstances including a new President of the Museum, a new Director and a new Administrator. Privileged to inherit the legacy of our predecessors, we are determined to build upon their accomplishments and strengthen the function of the Museum as a primary center for scholarly study and public appreciation of American art, especially the art of the 20th century.

The *Whitney Review* lists programs and activities for the 1974-75 fiscal year and recognizes those individuals whose interest and support have been so vital during the year. This brief report highlights certain events during this transitional year in which the main emphasis was upon the orderly adjustment of the staff to new leadership and a new determination to define and establish the role of the Museum for the future.

During the summer of 1974, an exhibition from the permanent collection of five or more works by each of thirty-five 20th-century American artists was organized and installed throughout the Museum by James Monte. Descriptive wall labels were prepared by Helen Ferrulli, Assistant for Public Education, which included writings by the artists about their work. There was a demand for these statements and they were reproduced inexpensively and sold at the Sales Desk.

Paintings by Jack Whitten were installed in the Lobby Gallery in August. This space is devoted to artists who do not have dealers in New York City and who have never had one-person shows in the city. Other exhibitions presented in this Gallery are enumerated in the *Review* together with the listings of all exhibitions presented at the Museum and the Downtown Branch of the Whitney Museum during the year.

Works from the Hopper Bequest were exhibited at the Downtown Branch during the summer. The Branch, located at 55 Water Street, was opened in September 1973. It is financed by contributions from twenty-five companies in the downtown business community as well as by Mrs. Percy Uris. It has been a successful and beneficial extension of our services to the community and is operated under the direction of David Hupert, Head of the Whitney Museum's Education Department with the assistance of Toba Tucker. It is managed by students who come to the Museum for one or two school terms as students in the Museum's Independent Study Program to pursue some aspect of independent research with assigned tutors. During the past year, tutors for the Independent Study Program included Lawrence Alloway, Max Kozloff, Lucy Lippard, David Shapiro, Barbara Rose and Leo Steinberg. Students organize the programs and exhibitions and contribute to all aspects of the operation of the Branch Museum as an extension of their research and study activities. The Independent Study Program is supported by the Helena Rubinstein Foundation, the Andrew W. Mellon Foundation and the National Endowment for the Arts. The general activities of the Education Department are supported by the Armand G. Erpf Art Education Fund, the Edward John Noble Foundation and Seth M. Glickenhaus.

The Museum also provides studio space for college students in painting and sculpture at a facility on Reade Street as part of the Independent Study Program. In addition to the staff working with the students, there were twenty-three seminars with visiting artists and critics.

The Education Department continued its studio program for teenagers at the Art Resources Center in the lower east side of Manhattan, supported by the D.S. and R.H. Gottesman Foundation, the National Endowment for the Arts Expansion Arts Program, the New York Foundation and the van Ameringen Foundation. Two popular courses sanctioned by the Board of Education for high school students, one in graphics and the other in photography, were introduced this year. The photography course began with the students building their own pinhole cameras which eliminated a major expense and produced some extraordinary results. Work by ARC students was exhibited in the Lobby Gallery of the Whitney Museum in May.

During September the fifth season of the New American Filmmakers Series began with the world premiere of *Antonia: A Portrait of the Woman*, a film portrait of Antonia Brico directed by Judy Collins and Jill Godmilow. During the fall, winter and spring film programs, 84 films were shown and a program of projected video was presented from June 5 to June 18. Seventeen videotapes were included in this first major showing in a New York museum in which videotapes were projected onto a screen rather than electronically broadcast onto a television monitor.

The New American Filmmakers Series is devoted to the work of American independent cinema. In a descriptive article about the film program in the Sunday Arts and Leisure Section of the *New York Times*, September 15, 1974, Grace Lichtenstein wrote about the New American Filmmakers Series: "no starlets are likely to crowd their cleavages into the modest museum screening room, no raging disputes involving major studios will break out. Instead, the series will give New Yorkers who love documentaries, animation and experimental works a chance to see some of the freshest, most innovative movie work currently being produced."

Films shown in the New American Filmmakers Series are distributed to other museums through the auspices of the American Federation of Arts. John Hanhardt, Associate Curator of Film, worked during the year with the American Federation of Arts on a catalogue of the outstanding films shown during the past five years which will be ready for distribution in 1976. The New American Filmmakers Series was supported by grants from the New York State Council on the Arts, the National Endowment for the Arts, Mr. and Mrs. Michael H. Irving and an anonymous donor.

The exhibition program of the Whitney Museum presents, to the extent possible, the full scope of American art. Exhibitions are planned to investigate 18th- and 19th-century art as well as that of the 20th century, including the most innovative and experimental. This was well illustrated in September when exhibitions included The Painters' America: Rural and Urban Life, 1810-1910, organized and installed by Patricia Hills, an exhibition of prints by Alex Katz, organized and installed by Elke Solomon, and a one-person exhibition devoted to the work of Jim Nutt, organized by the Museum of Contemporary Art in Chicago and installed at the Whitney Museum by Marcia Tucker. The Lobby Gallery was filled with "The Sand, Rock, Shell and Seed, Power Pole and Money Tree, Dual Catenary X, Ascension, Eagle Life and Spirit Retension" environment of Jim Roche, a young artist from Florida. Painters' America was sponsored by the Exxon Corporation, and illustrated descriptive brochures describing the exhibition were prepared and available free to the public in the exhibition gallery.

The catalogue for Painters' America was published as a hardcover book by Praeger Publishers and received a special citation for general excellence from the Art Library Society/North America, New York City Chapter. The Museum

Isamu Noguchi. *The Gunas.* c. 1948. Tennessee marble, 73¼ x 26½ x 25½ inches. Gift of the Howard and Jean Lipman Foundation, Inc.

published nine catalogues during the year, all of which were distributed to the Friends of the Whitney Museum. We were associated with outside publishers for three exhibitions including, in addition to Painters' America, Ridge Press for Photography in America and Clarkson N. Potter for Seascape and the American Imagination, and hardcover editions of these catalogues were published by them.

The first of four brunch lectures for Friends of the Whitney Museum and their guests was held in September when Patricia Hills spoke about Painters' America. The Friends preview of this exhibition was a costume party and guests were invited to come as characters portrayed in 19th-century paintings. The invitation indicated the cast would include "river raftsmen, naughty boys, drunken sailors, farmhands, sportsmen, boxers, singers, peddlers, immigrants, census takers, politicians, butchers, bakers, housemaids, drummer boys, picnickers, fiddlers, artists, vacationers, factory strikers and tea-sipping gentlewomen," all arriving together with guests from a dinner party whose masks had transformed them into a herd of cows. Prior to this gala party and throughout the year, the hospitality extended by the Museum to donors and lenders of works of art was greatly augmented by the activities of the Hospitality Committee.

Patricia Hills, formerly Associate Curator, became the Adjunct Curator of 18th-and 19th-Century Art in October when she decided to devote more time to teaching. In addition to her work at the Museum, she is now Associate Professor, York College, City University of New York, as well as Adjunct Professor, Columbia University. She will continue to organize exhibitions of 18th- and 19th-century art, and coordinate the activities of guest curators and install traveling exhibitions concerned with art of the period prior to 1900.

During the year Friends of the Whitney Museum arranged for several trips to view other museums and collections. In October, 48 people went on a two-day trip to Wilmington, Delaware, to visit the Winterthur Museum, the Delaware Art Museum and the Brandywine River Museum in Chadd's Ford. Friends were entertained at a luncheon at the home of Mr. and Mrs. Robert Kardon and also visited Andalusia, the Biddle family estate, during the return trip. On Wednesday, November 6, 58 Friends of the Museum visited the Hirshhorn Museum and Sculpture Garden, Washington, D.C., for a special tour with Director Abram Lerner. The annual Friends Gala was held May 7, and Mrs. Herman Warmbold and Mrs. David E. Marrus were co-chairmen.

At the end of May, the Museum was presented with the opportunity to charter *Flying Colors*, the Braniff DC-8 painted by Alexander Calder, to fly to Paris and meet with Calder at the Paris Air Show. Fifty-three Friends accompanied me to Paris to join Sandy as he painted two engine pods of the plane and celebrated with us at a party at Galerie Maeght. It was an outstanding opportunity to be with this great artist as we prepare for the special Bicentennial exhibition, Calder's Universe, in 1976.

Four performing arts events were presented during the year on the second floor of the Museum. Each of the events was

produced in conjunction with Composers' Showcase, Charles Schwartz, Music Director, and assisted by grants from the New York Council on the Arts, the Martha Baird Rockefeller Fund for Music and the Fromm Music Foundation at Harvard. Performances included an evening with Elliot Carter on October 30, an Evening with George Crumb on January 9, 1975, Religious Music of Mary Lou Williams and Cecil Taylor on January 10, and Theatre Music of Leonard Bernstein on May 12. These concerts were enjoyed in the intimate atmosphere of the Museum gallery space by an enthusiastic audience which had the opportunity to visit with the artists after the concerts. Each event was reviewed in the press with special commendation for the ambience of the evening as well as the quality of the performance.

The exhibition program in November was highlighted by an exhibition of paintings by Richard Pousette-Dart, organized and catalogued by James Monte, and Photography in America, a major survey of American photography organized and catalogued by Robert M. Doty, former Curator of the Museum. Mr. Doty spoke about the exhibition at a brunch lecture for Friends of the Whitney Museum and guests on Sunday, December 15.

Selections from the permanent collection, featuring new acquisitions, were installed on the fourth floor in December, as well as the paintings of George Tooker from the period 1947-1973, an exhibition organized by the Fine Arts Museums of San Francisco. Other exhibitions presented during the year which were organized by other institutions were a Roy De Forest retrospective, organized by the San Francisco Museum of Art, and an Isabel Bishop retrospective, organized by the University of Arizona Museum of Art. During the Isabel Bishop exhibition, we employed, for the first time, a videotaped interview with the artist which was shown continuously in the gallery. Much of the success of this videotape was due to the technical services of Stanley T. Lewis of the Department of Library Sciences at Queens College in Flushing, and an engaging and informative conversation between Isabel Bishop and the interviewer, Tom Hess.

Additional educational programs in the Museum's galleries during the year included a series of weekend lectures on current exhibitions available to visitors as part of their admission to the Museum. These lectures were inaugurated during November and were presented between 12:30 and 2:30 on each Saturday and Sunday through May.

Seminars with Artists, a three-credit course, organized by Helen Ferrulli, was available in the spring for twenty-five graduate students of art and art history for a fee of $25. Fourteen two-hour seminars led by contemporary artists and critics were held at the Museum on Thursday afternoons from 2 to 4 p.m. The purpose of this course was to explore the contributions of individual artists and to assess the role of artists as a source for critical and historical data. Participants in the Seminars for 1975 were students from the Institute of Fine Arts, New York University, Columbia University, New York University, City University, Queens College, and Pratt Institute. Artists and critics who participated in the Seminars with Artists were Lawrence Alloway, Linda Benglis, Tricia Brown, Hollis Frampton, Phil Glass, Nancy Graves, Alex Katz, Rosalind Krauss, Les Levine, Deborah Remington, Robert Rosenblum and Tom Wesselmann.

The 1975 Biennial Exhibition of Contemporary American Art opened on January 20. This exhibition, organized by Curators Barbara Haskell, James Monte, Elke Solomon and Marcia Tucker, was installed by Marcia Tucker and included for the first time a video selection by John Hanhardt. Initiated in 1932, these exhibitions have provided the Museum with the opportunity to make a critical statement on aspects of contemporary art. There is no established format and each biennial can present a different viewpoint of current activities. This year, because of the growing importance of art centers outside New York City and the increasing ability of commercial galleries to present the current work of established artists, it was decided to restrict the exhibition to artists who had not become known through one-person shows in New York or participated in previous Whitney Museum Biennials or Annuals. The National Endowment for the Arts awarded a $3,000 grant to assist curators to travel to visit artists in their studios and select work for the exhibition.

For the first time the *Whitney Review* includes a list of borrowing institutions which have received loans from the permanent collection during the year. The major loan was the exhibition Selected Works by American Artists of the 20th Century from the Collection of the Whitney Museum of American Art sent to the Phoenix Art Museum in November and then to the Witte Memorial Museum in San Antonio. This exhibition encouraged large attendance and critical response in both cities and it was used by local educational institutions as a teaching resource. We were pleased to be able to provide these museums with surveys of contemporary art which they were unable to provide from their own collections or from other museum collections in the Southwest.

The founding of the Whitney Museum of American Art was announced on January 6, 1930. This was the culmination of Gertrude Vanderbilt Whitney's activities on behalf of artists which began as early as 1907 when, as an established sculptor, she took a studio in Macdougal Alley in Greenwich Village. Mrs. Whitney contributed in many ways to support the work of living American artists. The spirit of her generosity through activities of the Whitney Studio Club, conducted by the Director of the Club, Juliana Force, is characterized in a statement by Stuart Davis in 1953 in a radio broadcast for the American Art Festival.

> In 1926 they gave me a retrospective exhibition there, which seems pretty funny for an artist who was only 32. But it certainly came at a lucky time for me. I was dead broke and had no place to work. I lived in an 8 x 11 foot room on 7th Avenue near 14th Street. Right after my exhibition Mrs. Force gave me an allowance of $125 a month and that was what I lived on for a year. Then she got the idea that I ought to see Paris, so she gave me $900, which was a lot more then than it is now. I

didn't ask her for the money but I accepted it gratefully and was on the next boat over.

To commemorate the founding of the Museum and to introduce Mrs. Whitney as an individual, a professional sculptor and the founding patron of the Museum, the exhibition The Whitney Studio Club and American Art 1900-1932 opened on May 22, 1975. Lloyd Goodrich was guest curator and a special 24-page fully illustrated catalogue was offered to the public as a memento; an Acoustiguide tour was available for the exhibition. An innovative installation reinforcing Mr. Goodrich's theme of the relationship of Mrs. Whitney's activities to the art of the period was designed by Kathleen Haven assisted by Howard Rosenthal.

During the year members of the staff have aided other institutions by accepting invitations to participate in many outside activities. For the first time we are listing these activities in the *Review* to indicate that the staff is pleased, whenever possible, to serve as a source of knowledge and expertise in American art.

Total attendance during the year was 231,654, a decrease of 54,934 from the previous year. In April a program was initiated for free admission on Tuesdays from 6 to 10 p.m., as a result of an extremely generous grant from the Mobil Oil Corporation. The Museum had previously been open Tuesday evenings and approximately 250 visitors enjoyed this opportunity to visit exhibitions. Now, however, attendance on each of these free Tuesday evenings is as many as 1600 people, who join all of us in appreciation for this thoughtful gift from Mobil.

Acquisitions during the year are listed in the *Review* and are highlighted by illustrations. We are extremely grateful to the donors who assisted us to acquire the major work by Frank Stella, *Die Fahne Hoch*. This 1959 example of his work is one of the most significant contemporary American paintings of the last twenty years and we were particularly fortunate to be able to acquire it. Since restricted income for acquisitions is less than $20,000, we depend greatly upon the generosity of others to strengthen the permanent collection. Acquisitions of the Museum are recommended by Curators and approved by the Committee on the Collection of the Board of Trustees. The program of acquisition attempts to supplement the historic collection of the Museum as well as encourage contemporary activities.

Grey Extended Seven by Richard Tuttle was purchased with the assistance of a matching grant from the National Endowment for the Arts, also applied toward the purchase of *Die Fahne Hoch*. Works by Ron Gorchov, Judith Miller and Elyn Zimmerman were acquired from the Whitney Biennial. Outstanding gifts during the year include *The Mannequins* by William Baziotes, gift of David M. Solinger in honor of John I.H. Baur, and *The Gunas* by Isamu Noguchi, gift of the Howard and Jean Lipman Foundation. Through the generous assistance of two anonymous donors we were able to purchase *Variations on a Still Life* by Byron Browne. This work, painted in 1935-36, was exhibited in 1938 at the Syracuse Museum of Fine Arts together with *Painting*, 1936-37, by Arshile Gorky, now in the permanent collection, which was purchased by the Museum the year it was painted and exhibited in a Whitney Annual. An increasing interest in American abstraction was highlighted by the purchase of the work by Byron Browne.

The first retrospective of the work of Jo Baer, organized and installed by Barbara Haskell, was held at the Museum during May and June. During the same month, Paul Cummings served as guest curator for the exhibition 20th-Century Drawings from the Permanent Collection, which served as a stimulus for increased attention to the Museum's collection of American drawings. During the year, major drawings by de Kooning, Man Ray, Pollock and Steinberg have been added to the collection. Acquisitions of prints have included examples by Albers, Johns, Katz and Warhol.

The many supporting functions of the Museum, including accounting, sales, the library and public relations, are not associated with special events but are the foundation of operations which allows us to continue to present a great number of exhibitions and other events. Those responsible for maintenance and security have continued the excellent service which is a tradition of the Museum. The constant diligence of the art handlers and guards provides us with a continuing sense of security for works of art which we are entrusted to preserve and exhibit. Exhibitions could not be presented without the attention to details by the Registrar, Nancy McGary, and her department. All of us strive to create an environment for the understanding and enjoyment of artists' work. To the extent this has been accomplished, we are pleased. To the degree that our work can be improved, we are aware and challenged.

Tom Armstrong
Director

not ready

New Staff Appointments

Palmer B. Wald became Secretary of the Museum on July 19, 1974, and was subsequently elected Administrator, succeeding Stephen E. Weil. Mr. Wald came to the Museum after serving six years as an Assistant Attorney General of the State of New York, where he was involved in the study and investigation of museum activities, policies and practices. A native of Newport, Rhode Island, he is a graduate of Rhode Island College and Brooklyn Law School. He has written and lectured on the law relating to museums and other charitable and nonprofit organizations.

Barbara Haskell joined the staff of the Museum in January as Curator. She had previously been at the Pasadena Museum of Modern Art where she was Director of Exhibitions and Collections. Born in San Diego, California, she is a graduate of the University of California, Los Angeles, where she majored in philosophy and art history. Among the exhibitions which she produced at Pasadena were the Claes Oldenburg retrospective, West Coast Art–a Survey, and A Look at New York. Ms. Haskell also organized the exhibition of the works of Arthur Dove for the San Francisco Museum of Art which will

be shown at the Whitney Museum in November 1975.

On July 1, John Hanhardt became Associate Curator of Film. Mr. Hanhardt had been Film Coordinator at the Walker Art Center, Minneapolis, Minnesota. He was born in Rochester, N.Y. and has a B.A. degree from the University of Rochester and an M.A. degree from the Department of Cinema Studies, New York University. He is the author of numerous articles on film.

On November 6, 1974, Jane G. Rice became Head of Personnel, succeeding Jessie Mohrmann. Ms. Rice came to the Museum from Cambridge, Massachusetts, where she was General Manager of the Proposition Work Shop. She is a native of Kent, England, and studied at Trevelyan College, Durham, and the Harvard Graduate School of Education.

Jennifer Russell joined the Museum on October 1 as Curatorial Assistant, 18th- and 19th-Century Art. A native New Yorker, she is a graduate of Wellesley College and the Institute of Fine Arts, New York University, from which she has an M.A. degree. Ms. Russell is primarily responsible for the production details of 18th-and 19th-century exhibitions, assisting Patricia Hills, Adjunct Curator of 18th-and 19th-Century Art. She also assists in other areas of curatorial responsibility.

Richard D. Marshall joined the Museum on November 1, 1974, as Coordinator for the special Bicentennial exhibition, Calder's Universe, which opens in October 1976. Mr. Marshall was born in San Pedro, California, and studied at California State University and the University of California at Irvine, and was a student in the Whitney Museum of American Art's Independent Study Program and assisted in the operation of the Downtown Branch of the Whitney Museum. Before joining the Museum, he assisted Lawrence Alloway in his research for the exhibition American Pop Art which was held at the Whitney Museum in 1974.

Laurie Anderson was appointed supervising instructor at the Art Resources Center in October 1974. After graduating Phi Beta Kappa in art history from Barnard, she earned her M.F.A. in sculpture at Columbia University. Her work has been included in numerous exhibitions in America and in Europe and she has received grants from CAPS and the National Endowment for the Arts. Prior to joining the staff of the Whitney Museum, she wrote reviews and articles for *Arts*, *Art News* and *Artforum* and was an instructor in art at the City College of New York and Pace University.

Yvonne Rainer joined the staff of the Independent Study Program as an instructor in October 1974. One of the nation's leading choreographers and dancers during the past decade, she is now making significant contributions to contemporary cinema both as a filmmaker and a writer. Her latest film, *Film About A Woman Who . . .*, was included in the New American Filmmakers Series. Her most recent book, *Work 1961-73*, was published last year by the New York University Press.

The Whitney Studio Club and American Art 1900-1932. Installation designed by Kathleen Haven assisted by Howard Rosenthal. Original interior doors with molded glass panels by Carl Walters for the Whitney Museum on West Eighth Street, and portrait of Gertrude Vanderbilt Whitney by Robert Henri, 1916. This portrait, owned by Mrs. G. McCullough Miller, will be included in the exhibition American Women of Style opening in December 1975 at the Metropolitan Museum of Art.

EXHIBITIONS

The 20th Century: 35 American Artists, an exhibition of works from the Permanent Collection
June 24-September 29, 1974
Selection and installation by James K. Monte

Jack Whitten
August 20-September 22, 1974
Exhibition organized and brochure by Marcia Tucker

Jim Nutt
September 6-October 23, 1974
Exhibition organized by the Museum of Contemporary Art, Chicago; catalogue essay by Whitney Halstead; installation at the Whitney Museum by Marcia Tucker

Alex Katz
September 10-October 27, 1974
Traveling exhibition organized and installation by Elke M. Solomon; catalogue essays by Elke M. Solomon and Richard S. Field

The Painters' America: Rural and Urban Life, 1810-1910
September 20-November 10, 1974
Traveling exhibition organized, catalogue, and installation by Patricia Hills; catalogue published by Praeger Publishers; exhibition sponsored by Exxon Corporation

Jim Roche
September 28-October 27, 1974
Exhibition directed and brochure by Elke M. Solomon

Al Held
October 11-December 1, 1974
Exhibition organized and catalogue by Marcia Tucker

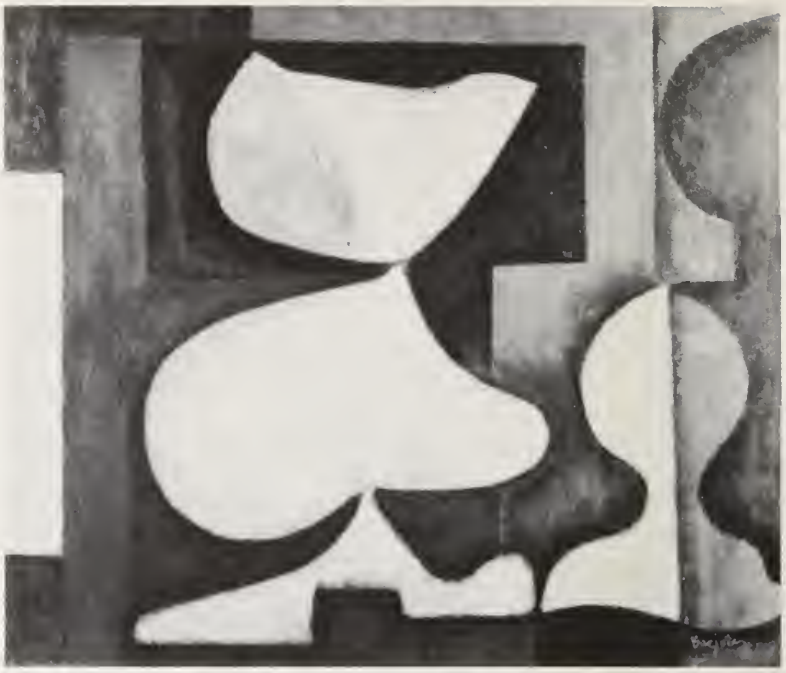
Jeff Way: Chief with Cherries
October 28-December 2, 1974
Directed by Elke M. Solomon

Joan Moment
November 1-December 1, 1974
Exhibition organized and brochure by Marcia Tucker

Richard Pousette-Dart
November 7, 1974-January 5, 1975
Exhibition organized and catalogue by James K. Monte

Photography in America
November 21, 1974-January 12, 1975
Exhibition organized and catalogue edited by Robert M. Doty; catalogue introduction by Minor White; catalogue published by Ridge Press

Tony Rohbin
December 6, 1974-January 5, 1975
Exhibition organized and brochure by Elke M Solomon and Marcia Tucker



William Baziotes. *The Mannequins.* 1946. Oil on canvas, 40 x 48 inches. Gift of David M. Solinger in honor of John I. H. Baur.

Selections from the Permanent Collection
December 9, 1974-January 26, 1975
Selection and installation by Tom Armstrong

George Tooker: Paintings 1947-1973
December 9, 1974-January 12, 1975
Exhibition organized and catalogue introduction by Thomas H. Garver, The Fine Arts Museums of San Francisco; installation at the Whitney Museum by James K. Monte

1975 Biennial Exhibition: Contemporary American Art
January 20-April 9, 1975
Exhibition organized by Barbara Haskell, James K. Monte, Elke M. Solomon, Marcia Tucker; installation by Marcia Tucker; video selection and installation by John Hanhardt; exhibition coordinated and catalogue compiled by Pamela Adler; travel by curators supported in part by a grant from the National Endowment for the Arts

Betye Saar
March 20-April 20, 1975
Exhibition organized and brochure by Marcia Tucker

Roy De Forest: Retrospective
March 27-May 4, 1975
Exhibition organized by the San Francisco Museum of Art; catalogue introduction by John Humphrey; installation at the Whitney Museum by Barbara Haskell

Isabel Bishop
April 11-June 1, 1975
Exhibition organized by the University of Arizona Museum of Art; catalogue foreword by John I. H. Baur, introduction by Martin H. Bush, essay by Sheldon Reich; installation at the Whitney Museum by Barbara Haskell

Jon Schueler
April 24-May 25, 1975
Exhibition organized and brochure by Guest Curator John I.H. Baur

Jo Baer
May 1-July 13, 1975
Exhibition organized and catalogue by Barbara Haskell

20th-Century Drawings from the Permanent Collection
May 1-July 13, 1975
Selection and installation by Guest Curator Paul Cummings

The Whitney Studio Club and American Art 1900-1932
May 23-September 3, 1975
Exhibition organized and complimentary catalogue by Guest Curator Lloyd Goodrich assisted by Jennifer Russell; installation designed by Kathleen Haven assisted by Howard Rosenthal; exhibition installed by Tom Armstrong; acoustiguide tour by Tom Armstrong

Selected Work from the
Art Resources Center
May 29-June 29, 1975
Exhibition selected under the supervision of Laune Anderson

Seascape and the American Imagination
June 10-September 9, 1975
Exhibition organized and catalogue by Guest Curator Roger B. Stein; installation by Patricia Hills, catalogue published by Clarkson N. Potter, Publisher

DOWNTOWN BRANCH MUSEUM EXHIBITIONS

Edward Hopper
July 11-August 15, 1974

Continuing Abstraction in American Art
September 19-November 1, 1974

New Portraits
November 7-December 12, 1974

Materials/Manipulations
December 18, 1974-January 23, 1975

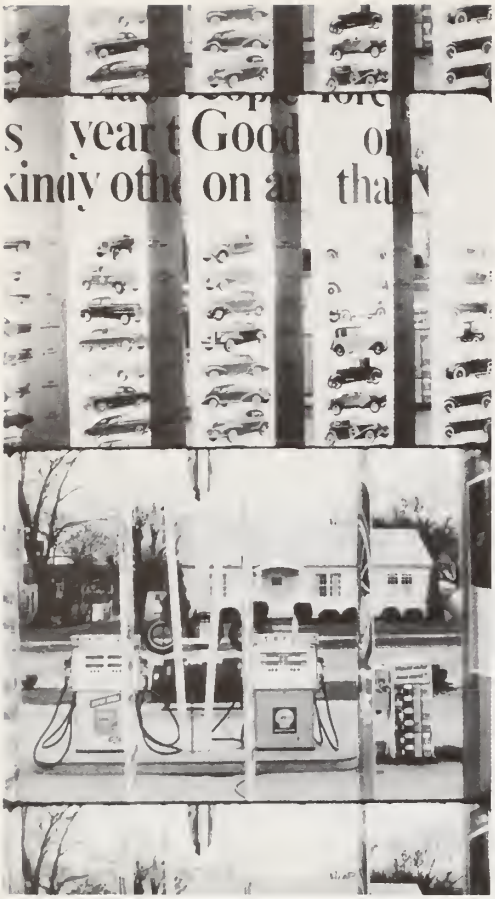
An American Dreamworld:
Romantic Realism 1930-1955
January 29-March 5, 1975

Sculpture of the 60s:
Selections from the Permanent Collection
March 12-April 16, 1975

Subjects of the Artist:
New York Painting 1941-1947
April 22-June 11, 1975

15 Days of Film
June 19-July 9, 1975

The 1975 Biennial Exhibition of Contemporary American Art was installed throughout the Museum; this is a view of the second floor



A still from the 1972 film *Moment* by Bill Brand shown in the New American Filmmakers Series.

NEW AMERICAN FILMMAKERS SERIES

Antonia
September 18-October 1, 1974
Antonia: A Portrait of the Woman (1974) directed by Judy Collins and Jill Godmilow
Light (1974) by Jordan Belson

Transformations
October 2-October 8, 1974
Polyphemus (1974) by Steve Osborn
Birds of Paradise (1973) by Mike Lovell
Clean Game!! (1973) by Sheldon Brown
Frame/Rate Declension (1974) by Sheldon Brown
Moving Parts (1974) by David Hykes

Kodak Ghost Poems
October 9-October 15, 1974
False Pretenses (Kodak Ghost Poems, Part II; a.k.a. *The Adventures of the Exquisite Corpse)* (1973) by Andrew Noren
Wind Variations (1970) by Andrew Noren

America's Pop Collector: Robert C. Scull
October 16-October 22, 1974
America's Pop Collector: Robert C. Scull–Contemporary Art at Auction (1974) conceptualized and coordinated by John Schott and E. J. Vaughn
Euphoria (1974) by Vincent Collins

Luminous Zone
October 23-October 29, 1974
Frame (1969) by Richard Serra
Mirror (1971) by Robert Morris
Endurance (1970) by Barry Gerson
Remembrance (1970) by Barry Gerson
Metamorphosis (1970) by Barry Gerson
Luminous Zone (1973) by Barry Gerson

Rivers of Sand
October 30-November 5, 1974
Rivers of Sand (1974) by Robert Gardner
Luma Nocturna (1974) by Dennis Pies

Horizons
November 6-November 12, 1974
Horizons (1973) by Larry Gottheim
Harmonica (1971) by Larry Gottheim

Let the Church Say Amen!
November 13-November 19, 1974
Let the Church Say Amen! (1973) by St. Clair Bourne

Animation
November 20-December 3, 1974
Brain Field (1974) by Robert Russett
Neuron (1972) by Robert Russett
Train Landscape (1974) by Jules Engel
Space for One Self (1974) by Lorraine Bubar
Tangram (1974) by Alan Slasor
Metathesis (1974) by Lillian Schwartz and Ken Knowlton
Metamorphosis (1970) by Lillian Schwartz and Ken Knowlton
Sausage City (1974) by Adam Beckett
Flesh Flows (1974) by Adam Beckett
Evolution of the Red Star (1973) by Adam Beckett
Pandora's Box (1972) by Steve Segal

Death and Devil
December 4-December 10, 1974
Death and Devil (1973) by Stephen Dwoskin

Film about a Woman Who . . .
December 11-December 17, 1974
Film about a Woman Who . . . (1974) directed and written by Yvonne Rainer; Babette Mangolte, cinematographer

Portraits
December 18-December 28, 1974
Old Fashioned Woman (1974) directed by Martha Coolidge
Nana, Mom and Me (1974) directed by Amalie R. Rothschild

The Shadow Catcher
December 29, 1974-January 7, 1975
The Shadow Catcher: Edward S. Curtis and the North American Indian (1974) produced and directed by T.C. McLuhan

Color Sound Frames
January 8-January 14, 1975
Ray Gun Virus (1966) by Paul Sharits
T,O,U,C,H,I,N,G (1968) by Paul Sharits
Inferential Current (1971) by Paul Sharits
Axiomatic Granularity (1973) by Paul Sharits
Color Sound Frames (1974) by Paul Sharits

Broken Treaty
January 15-January 21, 1975
Broken Treaty at Battle Mountain (1974) produced and directed by Joel L. Freedman
Do Indians Shave? (1972) by Chris Spotted Eagle.

The Lead Shoes
January 22-January 28, 1975
The Potted Psalm (1946) by Sidney Peterson and James Broughton
Clinic of Stumble (1947) by Sidney Peterson
Mr. Frenhofer and the Minotaur (1948) by Sidney Peterson
The Lead Shoes (1949) by Sidney Peterson

Native Land
January 29-February 4, 1975
Native Land (1942) directed by Paul Strand and Leo Hurwitz

Acts of Light
February 5-February 11, 1975
Moment (1972) by Bill Brand
Rate of Change (1972) by Bill Brand
Angular Momentum (1973) by Bill Brand
Circles of Confusion (1974) by Bill Brand

Miller & Bukowski
February 12-February 18, 1975
Henry Miller Asleep and Awake (1973) directed by Tom Schiller
Bukowski (1973) created and produced by Taylor Hackford; Richard Davies, co-director and cinematographer

Blonde Cobra
February 19-February 25, 1975
Little Stabs at Happiness (1959-63) by Ken Jacobs
Blonde Cobra (1959-63) photographed material by Bob Fleischner; film/sound composition by Ken Jacobs

Baud'larian Capers (1963-64) by Ken Jacobs
Grandma's House (1965) by Bob Fleischner

Who Does She Think She Is?
February 26-March 4, 1975
Who Does She Think She Is? (1973) directed by Patricia Lewis Jaffe and Gaby Rodgers
Have a Seat (1973) by Randy Fulmer

The Text of Light
March 5-March 11, 1975
The Text of Light (1974) received by Stan Brakhage

The Other Half of the Sky
March 12-March 15, 1975
The Other Half of the Sky: A China Memoir (1974) written and produced by Shirley MacLaine; directed by Claudia Weill and Shirley MacLaine

The Merry Pranksters
March 26-April 5, 1975
Intrepid Traveller and His Merry Band of Pranksters Search for a Cool Place, Part I (1964-74) by Ken Kesey and Ken Babbs
Grateful Dead (1967) by Robert Nelson

Images
April 6-April 15, 1975
Path of Cessation (1974) by Robert Fulton
Images of Asian Music (1974) by Peter Hutton

Addiction
April 16-April 22, 1975
Methadone: An American Way of Dealing (1974) by Julia Reichert and Jim Klein
Susan: April to June (1974) by Linda Jassim

Heaven and Earth Magic Feature
April 23-April 29, 1975
Heaven and Earth Magic Feature (1950-61) by Harry Smith

Anthropological Cinema
April 30-May 6, 1975
Learning to Dance in Bali (1939) by Gregory Bateson and Margaret Mead
Microcultural Incidents in Ten Zoos (1971) by Ray L. Birdwhistell and Jacques D. Van Vleck
Dance and Human History (1974) designed and edited by Alan Lomax and Forrestine Paulay

Stills
May 8-May 15, 1975
Pasadena Freeway Stills (1974) by Gary Beydler
Hand Held Day (1974) by Gary Beydler
Aquatennial (1974) by Linda Klosky
I-94 (1975) by Bette Gordon and Jim Benning
Production Stills (1970) by Morgan Fisher
"Subject" (1974) by Ken Feingold

Benedict Arnold
May 14-May 20, 1975
Benedict Arnold (1974) by Walter Gutman

Genetic Codes (Slide Pieces)
May 21-May 27, 1975
Muremur Diphthong (1973) by Robert Polidori
Scanned (1973) by Robert Polidori
Genetic Codes (1974) by Robert Polidori

Projected Video Program
June 5-June 8, 1975
Abstractions on the Bed Sheet—P.D.P. 11-10 (1973) by William Etra
Vocabulary (1973-74) by Woody and Steina Vasulka
C Trend (1974) by Woody and Steina Vasulka
Noisefields (1974) by Woody and Steina Vasulka
Global Groove (1973) by Nam June Paik

June 9-June 11, 1975
Semi-Buffet (1975) by William Wegman
R-G-B (1973) by Peter Campus
Set of Coincidence (1974) by Peter Campus
Studies in Myself II (1973) by Douglas Davis

June 12-June 15, 1975
Television Delivers People (1973) by Richard Serra
Suite 212: The Selling of New York (1972) by Nam June Paik
Female Sensibility (1974) by Lynda Benglis
Richard Nixon: 1968-1974 (1974) by Billy Adler and John Margolies

June 16-June 18, 1975
Animation II (1974) by Keith Sonnier
Baldessari Sings LeWitt (1972) by John Baldessari
Art Herstory (1974) by Hermine Freed
Marcel Duchamp and John Cage (1974) by Shigeko Kubota

A ritual assistant in the 1974 film *Rivers of Sand* by Robert Gardner shown in the New American Filmmakers Series

PERFORMING ARTS

Concerts presented by Composers' Showcase, Charles Schwartz, Music Director. Assisted by grants from the National Endowment for the Arts, the New York State Council on the Arts, the Martha Baird Rockefeller Fund for Music, and the Fromm Music Foundation at Harvard.

An Evening with Elliott Carter
October 30, 1974

Sonata for Cello and Piano (1948)
Michael Rudiakov, Cello; Ursula Oppens, Piano
String Quartet No. 3 (1971)
Composers Quartet: Matthew Raimondi and Anahid Ajemian, Violins; Jean Dane, Viola; Michael Rudiakov, Cello
Double Concerto for Harpsichord and Piano (1961)
Speculum Musicae; Gerald Schwarz, Conductor; soloists Paul Jacobs, Harpsichord, and Ursula Oppens, Piano

An Evening with George Crumb
January 9, 1975

Madrigals, Book I (1965)
Jan DeGaetani, Soprano; Penn Contemporary Players: Glenn Steele, Vibraphone, and James Freeman, Contrabass
Lux Aeterna (1971)
Jan DeGaetani, Soprano; Penn Contemporary Players; Richard Wernick, Conductor
Music for a Summer Evening (Makrokosmos III) (1974)
Gilbert Kalish and James Freeman, Pianos; Raymond DesRôches and Richard Fitz, Percussion

Religious Music of Mary Lou Williams and Cecil Taylor
January 10, 1975

Works by Mary Lou Williams: *Gloria* (1974), *Lazarus* (1970), *Medi I* (1974), *Medi II* (1974), *Holy Ghost* (1974), *Solo for St. Cecilia* (1974), *Lamb of God* (1971), *Lord's Prayer* (1967), *Praise the Lord* (1962)
Mary Lou Williams Trio and Chorus, Carline Ray, Vocal Soloist
Ila Ila Tado (1974) by Cecil Taylor
Cecil Taylor Unit; Cecil Taylor, Piano; James Lyons, Alto Saxaphone; Andrew Cyrille, Percussion

Theatre Music of Leonard Bernstein
May 12, 1975

Choruses from *The Lark* (1955)
The Gregg Smith Singers, Gregg Smith, Conductor
Numbers from *Candide* (1956)
June Gable, Maureen Brennan; Albin E. Knopka, Piano
Two Love Songs (1960)
La Bonne Cuisine (1949)
Paul Sperry, Tenor; Meg Bachman Vas, Piano
Trouble in Tahiti (1952)
Elaine Bonazzi, Mezzo-Soprano; Richard Muenz, Bass-Baritone; Sharon Powers, Soprano; Jeffrey Meyer, Tenor; Patrick Mason, Baritone; Orchestra, Gregg Smith, Conductor

Above: Mary Lou Williams at the piano during the performance of her religious music on January 10.

Right: Leonard Bernstein answering questions from the audience after the May 12 concert of selections of his music for the theater. Photos by Hank O'Neill.

ACQUISITIONS BY THE MUSEUM 1974-75

Dimensions are in inches, height preceding width, preceding depth. The dimensions of watercolors and drawings are overall unless noted as sight (measured within the frame or mat opening). The dimensions of sculpture do not include the base unless it is an integral part of the work. The support for paintings in oil and synthetic polymer is canvas and for watercolors, drawings and prints it is paper, unless otherwise noted. Dates following titles are inscribed on the works themselves unless listed as approximate or enclosed in parentheses.

Albers, Josef. b. 1888
Ascension. 1942
Lithograph. Edition 30/30
17⅛ x 8⅝ (composition), 23⅞ x 19 (sheet)
Gift of Philip Morris Incorporated
74.85

Arms, John Taylor. 1887-1953
Cattle in the Air. 1921
Lithograph
17½ x 12⅜ (composition and sheet)
Gift of Aldis Browne Fine Arts, Ltd.
74.56

Bacon, Peggy. b. 1895
Juliana Force. 1934
Charcoal
16⅜ x 13⅜
Gift of Mr. and Mrs. Joshua A. Gollin
74.84

Baer, Jo. b. 1929
Number 7 from *Cardinations.* 1974
Serigraph. Edition 64/75
24⅜ x 18½ (comp.), 28½ x 21 (sheet)
Purchase 74.87

Baziotes, William. 1912-1963
The Mannequin. (1946)
Oil
40 x 48
Gift of David M. Solinger in honor of John I.H. Baur. 74.106

Beal, Jack. b. 1931
Danae II. (1972)
Oil
68 x 68
Gift of Charles Simon, anonymous donor (and purchase) 74.82

Self Portrait. 1964
Oil
15 x 13
Gift of Mr. and Mrs. Frederic Ossorio 74.130

Bohnen, Blythe
Untitled. (1974)
Graphite
28½ x 22½
Gift of the artist. 74.126

Untitled. (1974)
Graphite
28½ x 22½
Gift of the artist. 74.127

Brooks, James. b. 1906
Number 44. (1951)
Oil
33½ x 59
Gift of the Albert A. List Family in honor of John I.H. Baur. 74.83

Brown, Roger. b. 1941
The Other Side of Wichita. (1974)
Oil
52 x 72⅛
Gift of Mr. and Mrs. Joel S. Ehrenkranz
74.109

Browne, Byron. 1907-1961
Variation on a Still Life. 1935-36
Oil
60 x 48
Gift of anonymous donors 75.19

Bultman, Fritz. b. 1919
Laurel Sprial. 1975
Pencil
51 x 40 (overall)
Anonymous gift 74.93

Calder, Alexander. b. 1898
Centaur Playing. 1974
Gouache
29⅜ x 43⅛
Gift of the artist. 74.71

Centaur Playing. (1974)
Color lithograph. Edition 75/80
26⅜ x 38 (composition and sheet)
Purchase 74.152

Four Black Dots. 1974
Gouache
29⅜ x 43
Gift of the Howard and Jean Lipman Foundation, Inc. 74.91

La Maquina. (1971)
Tapestry
63½ x 97½ (irregular)
Gift of the Howard and Jean Lipman Foundation, Inc. 74.95

Prevert • Calder • Ubac. 1973
Book including seven colored etchings
Etchings 12⅝ x 9⅞ (composition), 18 x 13 5/16 (sheet)
Gift of the Howard and Jean Lipman Foundation, Inc. 74.123

Dan Flavin. *Puerto Rican Lights (To Jeanie Blake).* 1965. Fluorescent lights, 49 x 8⅝ inches. Gift of Peter M. Brandt. Flavin will be included in the Bicentennial exhibition 200 Years of American Sculpture which opens at the Museum on March 15, 1976.

Cote, Alan. b. 1937
Untitled. 1973
Oil
90 x 90
Gift of Bill Blass. 74.79

de Kooning, Willem. b. 1904
Black and White. 1959
Enamel on paper (two sides)
27¼ x 39
Gift in memory of Audrey Stern Hess. 75.21

Dine, Jim. b. 1935
The Black Rainbow. (1959-60)
Oil on cardboard
39¾ x 59¾
Gift of Andy Warhol. 74.112

Dove, Arthur G. 1880-1946
Woods, Long Island. 1942
Ink
5 x 7
Given in memory of Edith Gregor Halpert by the Halpert Foundation. 75.11

Evans, Minnie. b. 1892
My Very First, My Second. 1935
Ink
Two drawings, 11¾ x 7⅞ (overall)
Gift of Dorothea M. and Isadore Silverman. 75.8

Evergood, Philip. 1901-1973
Self Portrait No. 1. 1962
Watercolor and charcoal
24¾ x 19⅛
Gift of Mr. and Mrs. Irving Richardson. 74.92

Flavin, Dan. b. 1933
Puerto Rican Lights (To Jeanie Blake). (1965)
Fluorescent lights
49 x 8½ (overall)
Gift of Peter M. Brant. 74.99

Francis, Sam. b. 1923
Untitled. (1956)
Oil on paper
30½ x 22⅛
Anonymous gift. 74.120

Frankenthaler, Helen. b. 1928
For Jock Xmas '65. 1965
Gouache
10¾ x 13½
Gift of Eric Green. 75.17

Freeman, Don. b. 1908
On the Fly Rail. (1934)
Lithograph. Artist proof
9⅜ x 11⅞ (composition), 13¼ x 16 (sheet)
Gift of The Margo Feiden Galleries. 74.100

Jack Beal. *Danae II.* 1972. Oil on canvas, 68 x 68 inches. Gift of Charles Simon, anonymous donor (and purchase). In Greek mythology, Danae, imprisoned by her father as insurance against the prophecy that he would be killed by a son born to her, was impregnated by Zeus in the form of a shower of gold.

The First Washington Square Art Show. (1932)
Lithograph. Artist proof
9⅝ x 11⅞ (composition), 12-15/16 x 16-1/16 (sheet)
Gift of the Margo Feiden Galleries. 74.101

Automat Aristocrat. (1932)
Lithograph. Artist proof
7¼ x 8⅜ (composition), 11 x 13 (sheet)
Gift of The Margo Feiden Galleries. 74.102

Fried, Robert S. 1937-1974
Farsighted. 1974
Serigraph. Edition 2/30
14 x 26¼ (composition), 21¾ x 29½ (sheet)
Purchase. 74.104

Glackens, William J. 1870-1938
Park by East River. c. 1914
Pastel
14⅛ x 19 (sight)
Gift of Mr. and Mrs. Raymond J. Horowitz. 74.107

Goodman, Sidney. b. 1936
The Walk. 1963-64
Oil
83½ x 65¼
Gift of Dr. and Mrs. Abraham Melamed. 74.80

Goodnough, Robert. b. 1917
Pink Reclining Nude. 1959
Oil
53¼ x 70
Gift of Andy Warhol. 74.113

Gorchov, Ron. b. 1930
Untitled. (1974)
Oil
49½ x 75½ (shaped)
Purchase. 75.3

Hofmann, Hans. 1880-1966
Untitled. 1961
Serigraph. Edition 3/50
10 x 9¾ (composition), 13⅝ x 13 (sheet)
Gift of Dr. and Mrs. Antonino Castellett. 74.88

Hopper, Edward. 1882-1967
Studies of Cows. c. 1930
Black conte crayon
13½ x 21½ (sight)
Gift of Mr. and Mrs. Walter Fillin. 75.20

Indiana, Robert. b. 1928
Fire Bridge. 1965
Pencil
68 x 68
Promised gift of Judith Selkowitz. 2.75

Jacquette, Yvonne. b. 1934
East Fifteenth Street. (1974)
Hand-colored lithograph
17½ x 21 (composition and sheet)
Gift of Mr. and Mrs. Philip Pearlstein. 74.128

James Brooks. *Number 44*. 1951. Oil on canvas, 33½ x 59 inches. Gift of the Albert A. List Family in honor of John I. H. Baur

Johns, Jasper. b. 1930
Souvenir. 1970
Lithograph. Edition 23/50
12-3/16 x 18⅝ (composition); 31⅛ x 22-13/16 (sheet)
Gift of Mr. and Mrs. Stanley L. Heltgett. 74.124

Kainen, Jacob. b. 1909
Hesperus. 1974
Lithograph. Edition 10/50
22⅛ x 28⅛ (composition); 24 x 30⅜ (sheet)
Gift of the artist. 74.105

Kantor, Morris. 1896-1974
A Portrait. (1922)
Oil
35⅝ x 30
Gift of Charlotte Kocehl Marshall. 75.15

Katz, Alex. b. 1927
Ument with Open Mouth. (1974)
Aquatint and drypoint. Artist proof 4/8
14⅜ x 22⅛ (composition and sheet)
Gift of Brooke Alexander, Middlebrough Graphics, and the artist. 74.80

Kosuth, Joseph. b. 1945
Titled (Art as Idea as Idea). 1966
Photographic enlargement of printed definition of the word "Red" mounted on composition board
48 x 48
Gift of Peter M. Brandt. 70.108

Krasner, Lee. b. 1908
The Guest. 1962
Lithograph. Edition 15/50
21-11/16 x 29-11/16 (sight)
Gift of Pierre LeVan. 74.125

White Squares. c. 1948
Oil
24 x 30
Gift of Mr. and Mrs. B. H. Friedman. 75.1

Kuniyoshi, Yasuo. 1889-1953
Hanging Iron Chair. 1936
Oil
44⅛ x 31
Given in memory of Edith Gregor Halpert by the Halpert Foundation. 75.13

Lachaise, Gaston. 1882-1935
Standing Figure. 1927
Bronze
11⅝ x 4⅝ x 3⅝
Given in memory of Edith Gregor Halpert by the Halpert Foundation. 75.14

Laberman, Alexander. b. 1917
Terra Cotta Circle. 1965
Watercolor and chalk
30 x 22
Gift of Ione Greene. 75.10

Marin, John. 1870-1953
New York Exchange. (1934)
Colored crayon
10⅛ x 8⅝ (sight)
Given in memory of Edith Gregor Halpert by the Halpert Foundation. 75.10

McLaughlin, John. b. 1898
Untitled. 1955
Oil on composition board
38 x 38
Gift of Mitchell, Hutchins Inc. 79.110

Miller, Judith Suzanne. b. 1943
Untitled. (1974)
Ink, paper, thread, photograph
Four panels, each 15⅛ x 16⅛
Purchase. 75.4

Morley, Malcolm. b. 1931
Hero. 1969
Serigraph. Edition 20/75
25⅜ x 26⅜ (composition); 27½ x 30½ (sheet)
Gift of Mr. and Mrs. Aldis Browne. 74.90

Morris, Robert. b. 1931
Golden Memories. 1963
Wood and painted rope
58⅛ x 28⅛ x 5⅝
Gift of Andy Warhol. 74.114

Neel, Alice. b. 1908
The Soyer Brothers. 1973
Oil
60 x 36
Gift of Arthur M. Bullowa, Sydney Dutty Stewart, R. Mott, Edward Rosenthal (and purchase). 74.77

Noguchi, Isamu. b. 1904
The Gunjo. 1938
Tennessee marble
73⅝ x 26½ x 25½
Gift of the Howard and Jean Lipman Foundation, Inc. 75.18

Olitski, Jules. b. 1922
Wheels Up. (1968)
Acrylic and air-drying lacquer on aluminum
Three sections, 328 x 40½ x 84 (overall)
Gift of William S. Rubin. 75.6

Pascin, Jules. 1885-1930
Premièr recontre entre Hérode et Salomé. (1930)
Pen and watercolor
17½ x 22
Given in memory of Edith Gregor Halpert by the Halpert Foundation. 75.12

Pearlstein, Philip. b. 1924
Portrait of Andy Warhola. 1950
Oil on composition board
10 x 8
Gift of Andy Warhol. 74.115

Positano #4. 1950
Ink
27⅜ x 20¾
Gift of Andy Warhol. 74.116

Pollock, Jackson. 1912-1956
Untitled. c. 1950
17¼ x 22⅛
Anonymous gift. 74.129

Porter, Fairfield. b. 1907
Portrait of Bob Carey and Andy Warhol. 1960
Oil
40 x 40
Gift of Andy Warhol. 74.117

Ray, Man. b. 1890
Etude pour La Fortune. 1938
Ink
10¼ x 13¼ (sight)
Gift of the Simon Foundation. 74.81

Robbin, Tony. b. 1943
Untitled. 1974
Synthetic polymer on paper
22⅛ x 30
Gift of the artist. 75.2

Reder, Bernard. 1897-1963
The Good Samaritan. 1955
Bronze
42¾ x 38½ x 27
Gift of Mrs. Bernard Reder in honor of John I. H. Baur. 74.131

Samaras, Lucas. b. 1936
Box #42. (1965)
Mixed media
9⅜ x 14⅛ x 10⅛
Gift of Howard and Jean Lipman. 74.97

Dinner #15. (1965)
Mixed media
8½ x 12 diameter
Gift of Howard and Jean Lipman. 74.98

Untitled. 1967
Charcoal
12 x 9
Gift of Andy Warhol. 74.118

Sheeler, Charles. 1883-1965
Aerial Gyrations. (1953)
Gouache on glass
9¾ x 7
Given in memory of Edith Gregor Halpert by the Halpert Foundation. 75.9

Steinberg, Saul. b. 1914
Untitled. 1967
Ink
11¼ x 14 (sight)
Anonymous gift. 74.121

Stella, Frank. b. 1936
Die Fahne Hoch. 1959
Black enamel on canvas
121½ x 73
Gift of Mr. and Mrs. Eugene Schwartz and purchase through the generosity of Peter M. Brandt, The Lauder Foundation, The Sydney and Frances Lewis Foundation, Philip Morris Incorporated, Mr. and Mrs. Albrecht Saalfield, Mrs. Percy Uris, and the National Endowment for the Arts. 75.22

Stout, Myron. b. 1908
Untitled. 1969
Pencil
7⅞ x 8 (sight)
Promised gift of Mr. and Mrs. B. H. Friedman. 1.75

Tuttle, Richard. b. 1941
Grey Extended Seven. (1967)
Dyed canvas
48½ x 59½ (irregular)
Gift of the Simon Foundation and the National Endowment for the Arts. 75.7

Warhol, Andy. b. 1925
Mao Tse-Tung. 1972
Portfolio of ten serigraphs. Edition 46/50
Each 36 x 36
Gift of Peter M. Brant. 74.96

Wilson, Jane. b. 1924
Andy and Lilacs. 1960
Oil
30 x 42
Gift of Andy Warhol. 74.119

Wolfe, James. b. 1944
Omega. (1971)
Painted steel
37½ x 167 x 103
Gift of Henry Feiwel. 74.76

Zimmerman, Elyn. b. 1945
Untitled. 1974
Graphite and photograph
Thirty pieces, 30 x 288 (overall)
Gift of Leonard and Ruth Bocour. 75.5

Alexander Calder. *Les Masques.* 1971. Tapestry, 63½ x 97¼ inches. Gift of the Howard and Jean Lipman Foundation, Inc. Calder will be included in the Bicentennial exhibition 200 Years of American Sculpture and presented as the Museum's Bicentennial artist in Calder's Universe which opens on October 11, 1976.

Byron Browne *Variation on a Still Life* 1935-36 Oil on canvas, 60 x 48 inches Gift of anonymous donors

Alice Neel *The Soyer Brothers* 1973 Oil on canvas, 60 x 46 inches Gift of Arthur M. Bullowa, Sydney Dutfy, Stewart R. Mott, Edward Rosenthal (and purchase) Moses Soyer (right) died on September 2, 1974 a month and a half after this painting was purchased. It was displayed in the lobby of the Museum as a memorial tribute to him

STAFF INVITATIONAL ENGAGEMENTS

July 9, 1974 — **T. Armstrong**
New York State Historical Association, Cooperstown, speaker, American Folk Art Seminar, "Connoisseurship of American Folk Art"

July 9 — **M. Tucker**
City College of New York, jury, Science Building Mural Competition

July 17 — **T. Armstrong**
Delaware Art Museum, Wilmington, jury, 60th Annual Delaware Artists Show

September 16 — **T. Armstrong**
High Museum of Art, Atlanta, Georgia, Collectors' Club, lecture, "Collecting Contemporary Art"

September 16-17 — **M. Tucker**
Kansas City Art Institute, Kansas City, Missouri, lecture, "Some New Tendencies in Contemporary Painting and Sculpture"

September 17 — **T. Armstrong**
High Museum of Art, Atlanta, Georgia, Members' Guild, lecture, "Connoisseurship of American Folk Art"

September 24 — **T. Armstrong**
Hunter College, New York, interview, cable television, WNYC, "Inside the Arts"

September 26-27 — **M. Tucker**
Baltimore Museum of Art, jury, Maryland Biennial

October 4-6 — **J. Hanhardt**
State University of New York, Buffalo, participant, American Seminar in Film

October 7-8 — **T. Armstrong**
North Carolina Museum of Art, Raleigh, jury, 37th Annual Artists Exhibition

October 15 — **T. Armstrong**
Wilton Historical Society, Wilton, Connecticut, lecture, "Connoisseurship of American Folk Art"

October 16 — **P. Wald**
Channel 13, New York, Roundtable with Benita Eisler, "Artists' Rights and Postmortem Taxes"

October 18 — **T. Armstrong**
Lexington Historical Society, Lexington, Massachusetts, lecture, "Connoisseurship of American Folk Art"

October 23 — **T. Armstrong**
Union Club, New York, lecture, "Contemporary American Art"

October 26 — **J. Hanhardt**
State University of New York, Art in New York Program, lecture, "The New American Filmmakers Series and the Avant-Garde Film"

October 30 — **T. Armstrong**
Lotus Club, New York, speaker, Public Affairs luncheon, "Contemporary American Art"

October 31 — **T. Armstrong**
Columbia University, Arden House, Harriman, New York, delegate, 46th American Assembly, symposium on Art Museums

October — **P. Hills**
City University of New York, Brooklyn College, lecture, "19th Century American Genre Painting"

October — **P. Hills**
Mount Holyoke College, South Hadley, Massachusetts, lecture, "19th-Century American Genre Painting"

November 8 — **T. Armstrong**
Community Club of Garden City, New York, lecture, "Connoisseurship of American Folk Art"

November 9 — **J. Hanhardt**
State University of New York: Art in New York Program, lecture, "The New American Filmmakers Series and the Avant-Garde Film"

November 13 — **T. Armstrong**
William and Mary College, Williamsburg, Virginia, lecture, "Observations about American Art and Other Tales and Trivia"

November 16 — **T. Armstrong**
Summit Art Center, Summit, New Jersey, lecture, "The Whitney Museum and 20th-Century American Art"

November 21 — **M. Tucker**
Mills College, Oakland, California, lecture-discussion, "The Museum and the Artist: A Mutual Responsibility"

December 6 — **T. Armstrong**
Wichita State University, Wichita, Kansas, dedication address for opening of the Edwin A. Ulrich Museum of Art

December 11 — **M. Tucker**
Creative Artists Services, Boston, Massachusetts, jury

December 12 — **M. Tucker**
Bard College, Annandale-on-Hudson, New York, lecture, "View from Inside the Museum"

January 24-25, 1975 — **T. Armstrong**
Cleveland Institute of Art, Cleveland, Ohio, jury, Student Independent Exhibition

January 26-28 — **T. Armstrong**
Young President's Organization, New Orleans, Louisiana, lecture, "Do Art Collectors Go to Heaven?"

February 4 — **J. Hanhardt**
Long Island University, C. W. Post Center, Greenvale, New York, lecture, "The New American Filmmakers and *Native Land*"

February 7-9 — **J. Hanhardt**
Harvard University, Cambridge, Massachusetts, participant, American Seminar in Film

February 9 — **T. Armstrong**
Summit Art Center, Summit, New Jersey, lecture, "The Connoisseurship of Contemporary American Art"

February 12 — **T. Armstrong**
Junior League of the City of New York, lecture, "The Whitney Museum of American Art"

February 13 — **P. Hills**
Mills College, Oakland, California, lecture, "19th-Century American Genre Painting"

February 15 — **P. Hills**
Oakland Museum, Oakland, California, "19th-Century American Genre Painting"

February 25 — **T. Armstrong**
Cosmopolitan Club, New York, lecture, "Collecting American Art"

February — **P. Hills**
Alliance of Figurative Artists, New York, lecture, "19th-Century American Genre Painting"

March 2 — **J. Hanhardt**
Fort Worth Art Museum, Fort Worth, Texas, jury, Southwest Tarrant County Annual, "Film and Video"

March 17 — **W. Poleshuck**
Arts Development Services, Buffalo, New York, lecture, "Funding Approaches for Arts Organizations"

March 18 — **M. Tucker**
New School for Social Research, New York, panelist, "Women in the Arts"

March 19-22 — **P. Wald**
American Law Institute-American Bar Association, Washington, D.C., lecturer in course on Legal Problems of Museum Administration

March 20 — **T. Armstrong**
The Twentieth Century Fund, New York, panelist, "The Arts of the Foundation"

Andy Warhol. *Mao Tse-Tung*. 1972.
Portfolio of ten serigraphs, each 36 x 36 inches. Gift of Peter M. Brandt.

March 20 — M. Tucker
Museum Workers Association, New York, panel moderator, "Women in Museums"

March 24-26 — M. Tucker
National Endowment for the Arts, Washington, D.C., panelist

April 4 — T. Armstrong
Dartmouth College, Hanover, New Hampshire, Friends of Hopkins Center, lecture, "The Connoisseurship of American Art"

April 5 — M. Tucker
Detroit Art Institute, Detroit, Michigan, speaker at celebration of 10th anniversary of the Gertrude Kasle Gallery, Detroit, "The Museum and the Art Community"

April 9 — P. Hills
The Antiques Collectors, New York, lecture, "The Farmer in American Art 1830-1870: Country Bumpkin or the New Adam?"

April 11 — B. Haskell
Phoenix Art Museum, Phoenix, Arizona, jury, The Four Corners Biennial

April 12 — B. Haskell
University of Arizona, Tucson, lecture, "Contemporary Art in New York"

April 14 — T. Armstrong
The Women's Club of Richmond, Virginia, lecture "Contemporary American Art and the Anonymous Artist in the South"

April 15 — T. Armstrong
Fairmont Park Art Association, Philadelphia, lecture, "If Today is Yesterday, When is Tomorrow?"

April 17 — T. Armstrong
Women's City Club of New York, lecture, "The Whitney Museum of American Art and 20th-Century American Art"

April 18 — M. Tucker
University of Illinois, Bloomington, lecture "Recent Developments in Contemporary Painting and Sculpture"

April 21 — T. Armstrong
New York University, guest lecturer, "Contemporary Style of American Folk Art"

May 8-10 — J. Hanhardt
New York University, participant, American Seminar in Film

May 15 — J. Hanhardt
Hofstra University, Hempstead, New York, lecture, "American Avant-Garde Film"

May 17-19 — B. Haskell
Washington State College, Bellingham, participated in symposium "Women in the Arts"

May 19 — T. Armstrong
Silvermine Guild of Artists, New Canaan, Connecticut, jury, 26th New England Exhibition of Painting and Sculpture

May 19 — J. Hanhardt
New School for Social Research, New York, lecture, "The Contemporary Documentary"

May 21-25 — M. Tucker
Sarah Blaffner Campbell Gallery, Houston, Texas, jury, Houston Area Exhibit

May 27 — T. Armstrong
Albany Institute of History and Art, Albany, New York, jury, 1975 Exhibition by Artists of the Mohawk-Hudson Region

May 27 — B. Haskell
Artists Space, New York, panelist "Women in the Arts"

June 4 — T. Armstrong
The Butler Institute of American Art, Youngstown, Ohio, jury, 1975 National Midyear Show

June 5 — P. Wald
Hofstra University, Hempstead, New York, guest lecturer, "Business of the Arts"

June 8 — T. Armstrong
Chapter 13, New York, Benefit Auction, fine arts auctioneer

June 18-20 — J. Hanhardt
Creative Artists Services Program, Massachusetts Art and Humanities Foundation, Boston, jury, Film Panel

June 18-29 — M. Tucker
American Association of Museums Conference, Los Angeles

MUSEUM LOANS

Two hundred fifty-three works from the Permanent Collection were loaned to the following institutions during fiscal year 1974-75

Acquavella Galleries, New York
Yves Tanguy Exhibition
November 6-December 7, 1974

Allentown Art Museum, Pennsylvania
Richard Pousette-Dart: Recent Paintings
February 15-March 29, 1975

American Academy of Arts and Letters, New York
Art Award Candidate Exhibition
March 3-April 6, 1975

Art in Embassies Program
Works loaned to U.S. Embassies in Berlin and Bonn, Germany, and Seoul, South Korea

Artrend Foundation, JFK Art Center, Washington, D.C.
Art Now
April 21-June 1, 1975

Margaret Watherston with her assistant Ellen Mathieu. As conservator for the Museum, Ms. Watherston provides continuous expert services including advice on the preservation of works in the permanent collection and condition of proposed acquisitions. In Fall 1975, she will initiate a complete conservation survey of the permanent collection.

Ausstellungsleitung Haus Der Kunst, Munich, Germany
Alexander Calder
May 10-July 13, 1975

The Baltimore Museum of Art
American Prints 1950-1974
September 24-November 10, 1974

The Bennington Museum, Bennington, Vermont
Can We Save the Beauty of Vermont
April-December 1974

The Brooklyn Museum, New York
Ann Ryan Collages
March 13-April 20, 1974
Exhibition traveled

The Bronx Museum of the Arts, New York
The Year of the Woman
January 15-February 20, 1975

Museum of Art, Carnegie Institute, Pittsburgh
Celebration
October 25, 1974-January 5, 1975

Citizens Committee for the Children of New York, New York Cultural Center
Grand Reserves
October 24-December 8, 1974

Colorado Springs Fine Arts Center
New Accessions, USA
August 1-September 22, 1974

The Collectors Institute of the New School Art Center, New York
Jose de Creeft Exhibition
October 16-November 9, 1974

Cranbrook Academy of Art, Bloomfield Hills, Michigan
Philip Pearlstein Exhibition
October 27-December 1, 1974

Delaware Art Museum, Wilmington
Avant-Garde Painting and Sculpture in America 1910-1925
April 4-May 18, 1975

Terry Dintenfass, New York
Philip Evergood
November 19-December 7, 1974

Everson Museum of Art, Syracuse, New York
Ruth Vollmer Exhibition
September 28-October 27, 1974

Fourcade, Droll, New York
Catherine Murphy Exhibition
February 15-March 15, 1975

The Solomon R. Guggenheim Museum, New York
Ilya Bolotowsky Retrospective
September 20, 1974-March 1975
Exhibition traveled

Hathorn Gallery, Skidmore College, Saragota Springs, New York
Twentieth-Century Drawings
February 22-March 17, 1975

The Heckscher Museum, Huntington, New York

The Queens Museum, New York

Montclair Art Museum, New Jersey
Fairfield Porter Exhibition
December 15, 1974-April 27, 1975

Hirschl & Adler Galleries for The Century Club, New York
Will Barnet Exhibition
November 6-December 1, 1974

Illinois Art Council, Museum of Contemporary Art, Chicago
Made in Chicago
January 11-March 2, 1975

Herbert J. Johnson Museum of Art, Cornell University, Ithaca, New York
Directions in Afro-American Art
September 17-October 27, 1974

Knoedler & Co., New York
Arthur B. Davies
March 10-April 15, 1975

The Emily Lowe Gallery, Hofstra University, Hempstead, New York
Bradley Walker Tomlin: A Limited Retrospective
April 17-May 25, 1975

Miami Art Center, Florida
Portraits of American Women
January 24-March 9, 1975

Art Museum Mount Holyoke College, South Hadley, Massachusetts
Other Voices: The Arts and San Francisco 1945-1965
February 28-March 14, 1975

Museum of Contemporary Art, Chicago
Alexander Calder Retrospective
October 25-December 8, 1974
Bodyworks
March 8-April 27, 1975
Menace
May 3-June 22, 1975

Museum of Fine Arts, Springfield, Massachusetts
Three Women: Mason, Miles, Van Wiegand
May 11-July 13, 1975

The Museum of Modern Art, New York
8 Contemporary Artists
October 7, 1974-January 5, 1975
Color as Language
January-October 1975
Exhibition toured South America
Survey of Modern Painting
April-June 1975
Exhibition traveled to Australia

The Queens Museum, New York
New Images
November 15-December 29, 1974
Exhibition traveled to E. R. Squibb & Sons, Princeton, New Jersey

The Robert McLaughlin Gallery, Ontario, Canada
William Ronald: 25 Years
January 16, 1975-May 1976
Traveling exhibition

National Art Museum of Sport, New York
September 23-October 18, 1974

National Collection of Fine Arts, Washington, D. C.
California Printmakers
November 29, 1974-February 9, 1975
100th Anniversary of the National Academy of Design
June 6-September 1, 1975

National Gallery of Canada, Ottawa
Don Judd Exhibition
May 23-July 6, 1975

National Gallery of Victoria, Melbourne, Australia

The New York Cultural Center
Man Ray Retrospective
December 19, 1974-February 16, 1975
Exhibition traveling to London, Rome
The Nude in American Art
May 7-July 15, 1975

Northern Illinois University, De Kalb
American Paintings and Drawings
October 27-November 22, 1974
Exhibition traveled to University of Notre Dame

Pennsylvania Academy of the Fine Arts, Philadelphia
Cecilia Beaux Retrospective
September 6-October 20, 1974
Exhibition traveled to Indianapolis Museum of Art

Pennsylvania State University, University Park
Living American Artists
November 3-December 22, 1974

Perls Galleries, New York
Crags and Critters
October 15-November 16, 1974

Phoenix Art Museum, Arizona
Selected Works by American Artists of the 20th Century From the Collection of the Whitney Museum of American Art
November 15, 1974-January 2, 1975
Exhibition traveled to Witte Memorial Museum, San Antonio, Texas

Portland Center for the Visual Arts, Oregon
Alice Neel Exhibition
January 10-February 2, 1975

John and Mable Ringling Museum of Art, Sarasota, Florida
Syd Solomon Retrospective
December 11, 1974-February 1, 1975

Willem de Kooning *Black and White*. 1959. Enamel on paper (two sides), 27½ x 39 inches. Gift in memory of Audrey Stern Hess

Root Art Center, Hamilton College, Clinton, New York
California Climate
November 9-December 20, 1974

Rutgers University, New Brunswick, New Jersey
A Response to Environment
March 15-April 26, 1975

San Francisco Museum of Art
Arthur Dove
November 21, 1974-January 5, 1975
Exhibition traveling to Albright-Knox Art Gallery, The St. Louis Art Museum, The Art Institute of Chicago, Des Moines Art Center, Whitney Museum of American Art

School of Visual Arts, New York
Kenneth Noland Targets
January 6-January 31, 1975

Sloan Galleries of American Painting, Valparaiso, Indiana
Charles Burchfield
October 31-November 21, 1974

Smith College Museum of Art, Northampton, Massachusetts
Alice Neel Exhibition
April 10-May 11, 1975

United States Mission to the United Nations

The University of Arizona Museum of Art, Tucson
Isabel Bishop
November 3-December 1, 1974
Exhibition traveled to Wichita State University, Whitney Museum of American Art, Brooks Memorial Art Gallery, Memphis

University of Texas Art Museum, Austin
Yasuo Kuniyoshi
February 9-March 23, 1975
Exhibition traveling to Elvehjem Art Center, Ann Arbor, Michigan, Georgia Museum of Art, Athens, Aichi Cultural Center, Nagoya, Japan, Bridgestone Museum of Tokyo, Hyogo Municipal Museum of Modern Art, Kobe, Japan, Windsor Art Gallery, Ontario, Canada

Utah Museum of Fine Arts, University of Utah, Salt Lake City
Abraham Walkowitz
October 27-December 1, 1974
Exhibition traveling

Virginia Museum of Fine Arts, Richmond

Wabash College, Crawfordsville, Indiana
James Seawright
February 3-February 14, 1975

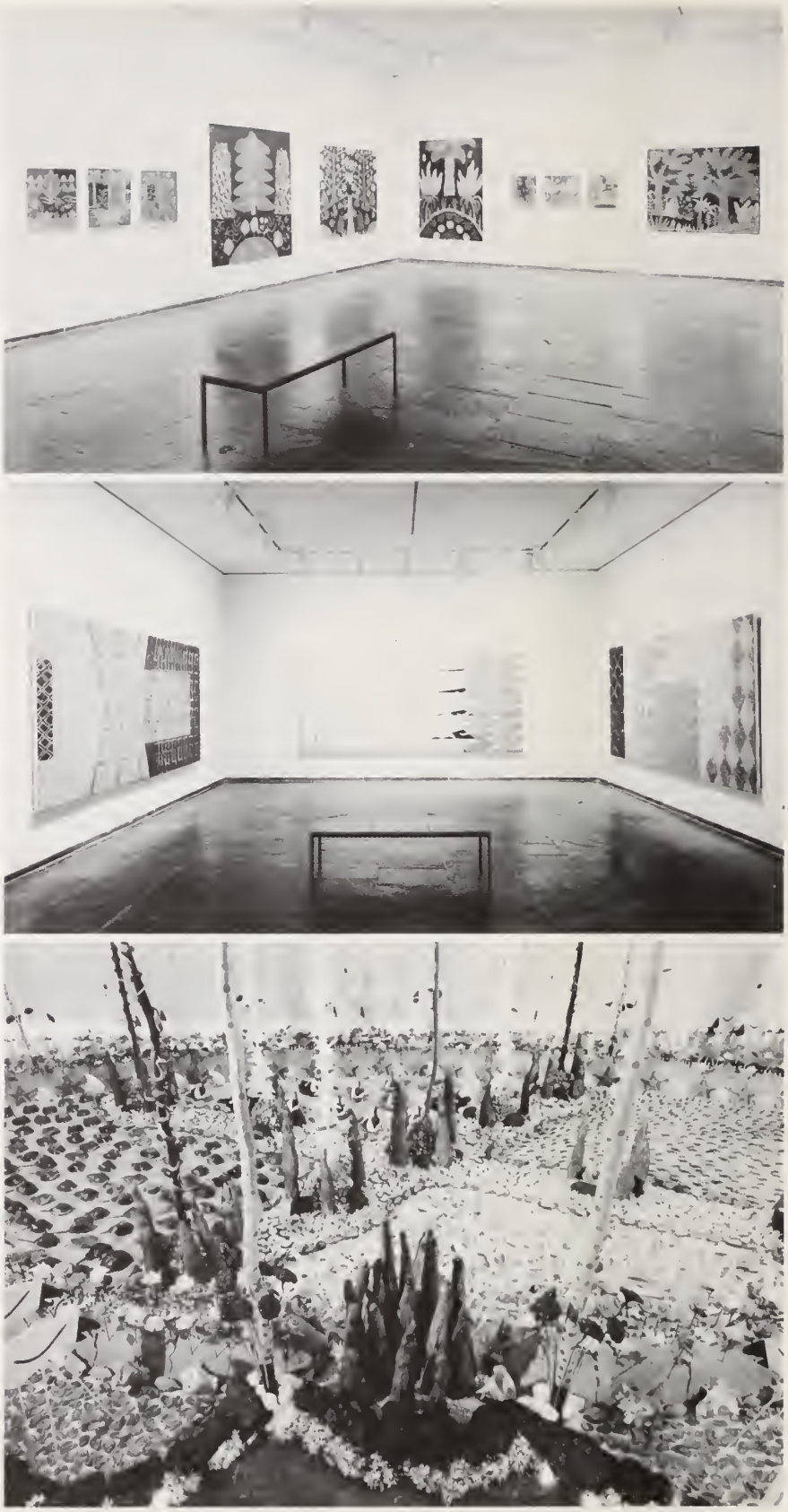
Mary Washington College, Fredericksburg, Virginia
Bill Komodore Retrospective
March 19-April 15, 1975

Walker Art Center, Minneapolis
Oldenburg: 6 Themes Evolution from Sketch to Model
April 5-May 25, 1975
Exhibition traveling

Michael Walls Gallery, New York
Thirty Artists in America
June 7-July 3, 1975

Zabriskie Gallery, New York
Animal Sculpture
November 12-December 7, 1974

Edward Hopper Traveling Exhibition
Selection of works from the Whitney Museum's Hopper Bequest shown during 1974-75 fiscal year at Museum of Fine Arts, St. Petersburg, Florida; Cummer Gallery of Art, Jacksonville, Florida; The Currier Gallery of Art, Manchester, New Hampshire; Flint Institute of Arts, Flint, Michigan



Lobby Gallery installations of first one-artist exhibitions in New York City of artists without local dealers. (Top) Joan Moment, November 1-December 1, 1974; (center) Tony Robbin, December 6, 1974-January 5, 1975; (bottom) Jim Roche, September 28-October 27, 1974.

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Gaston Lachaise. *Standing Figure*. 1927. Bronze, 11⅞ x 4½ x 3⅛ inches. Given in memory of Edith Gregor Halpert by the Halpert Foundation. Lachaise will be included in the Bicentennial exhibition 200 Years of American Sculpture which opens at the Museum on March 15, 1976.

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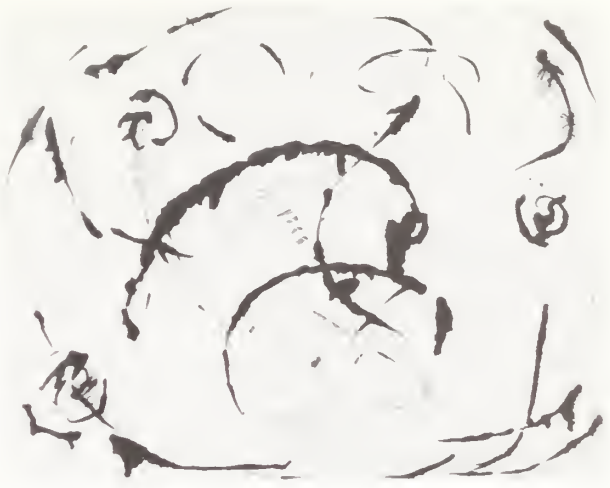

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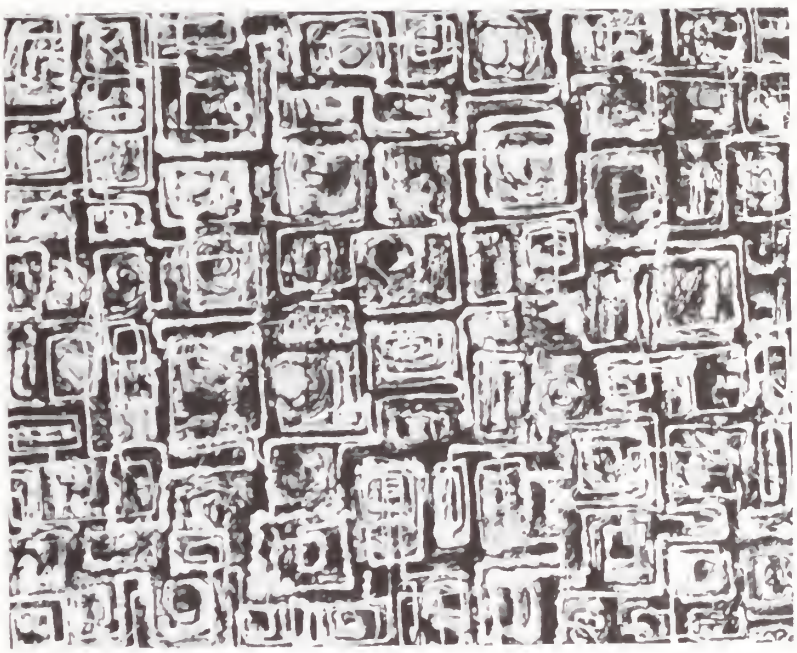

Lee Krasner. *White Squares*, c. 1948. Oil on canvas, 24 x 30 inches. Gift of Mr. and Mrs. B. H. Friedman

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Richard Tuttle. *Grey Extended Seven*. 1967. Dyed canvas, 48½ x 59½ inches. Gift of the Simon Foundation and the National Endowment for the Arts. This work was included in the retrospective of Tuttle's work held at the Museum, September 11-November 16, 1975.

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Ron Gorchov. Untitled. 1974. Oil on canvas, 49½ x 55½ inches. Purchased from the Whitney Museum's 1975 Biennial Exhibition of Contemporary American Art

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Horace Brockington
Columbia University, New York

Barbara A. Cavaliere
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The Downtown Branch of the Whitney Museum at 55 Water Street, with installation of the exhibition Continuing Abstraction in American Art. Photo by Janet Kardon, student in the Independent Study Program, Fall 1974

Michael J. Leja
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Douglass College, New Brunswick, New Jersey

Suzan Courtney
Kingston-upon-Hull College of Art, England

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September 5, 1975

To the Board of Trustees of
Whitney Museum of American Art

In our opinion, the accompanying balance sheets and the related statements of revenue, expenses and changes in fund balances present fairly the financial position of the Whitney Museum of American Art at June 30, 1975 and 1974 and the revenue, expenses and changes in fund balances for the years then ended, in conformity with generally accepted accounting principles consistently applied. Our examinations of these statements were made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances, including at June 30, 1975 and 1974 confirmation of securities owned by correspondence with the custodian.

Price Waterhouse & Co.

Whitney Museum of American Art
Exhibit A
Balance Sheets

Assets	June 30, 1975	1974
General Fund:		
Cash	$ 24,950	$ 94,795
Pledges receivable (Note 2)	43,250	10,164
Interest and dividends receivable	106,219	116,525
Accounts receivable	34,462	55,755
Contributed work of art, held for sale (Note 3)		88,018
Investments, at cost (market value 1975, $9,639,000; 1974, $9,778,000) (Note 1B)	8,977,313	9,641,163
Inventory of publications, at lower of cost or market (Note 1D)	132,253	79,238
Prepaid expenses and other current assets	42,695	30,044
Due from restricted funds	56,115	
	9,417,257	10,115,702
Restricted Funds:		
Cash	33,143	32,097
Pledges receivable (Note 2)	632,609	406,532
Interest and dividends receivable	5,267	5,290
Investments, at cost (market value 1975, $577,000; 1974, $492,000) (Note 1B)	591,597	517,597
Due from general fund		69,085
	1,262,616	1,030,601
Building Fund:		
Land, at cost	1,848,000	1,848,000
Building and improvements, at cost, less accumulated depreciation 1975, $771,750; 1974, $684,140 (Note 1C)	3,546,345	3,598,660
Furniture and fixtures, at cost, less accumulated depreciation 1975, $26,910; 1974, $16,494	57,484	47,750
	5,451,829	5,494,410
	$16,131,702	$16,640,713
Liabilities and fund balances		
General Fund:		
Accounts payable and accrued expenses	$ 67,036	$ 81,362
Due to restricted funds		69,085
General fund balance (Exhibit B)	9,350,221	9,965,255
	9,417,257	10,115,702
Restricted Funds:		
Accounts payable and accrued expenses	50,000	1,785
Due to general fund	56,115	
Restricted funds balance (Exhibit B and Note 4)	1,156,501	1,028,816
	1,262,616	1,030,601
Building Fund:		
Building fund balance (Exhibit B)	5,451,829	5,494,410
	$16,131,702	$16,640,713

Whitney Museum of American Art
Exhibit B
Statements of Revenue, Expenses and Changes in Fund Balances — Year ended June 30,

	1975			1974*		
	General fund	Restricted funds	Building fund	General fund	Restricted funds	Building fund
Revenues:						
Contributions, gifts and grants (Note 1E)	$ 251,356	$ 775,687		$ 215,898	$ 567,065	
Revenue from Friends of Whitney Museum	161,673			197,386		
Admissions	248,911			323,150		
Fees and royalties	93,435			144,301		
Sales of publications	197,908			265,738		
Special events	60,713			32,305		
Dividends and interest	566,856	30,322		606,825	25,185	
Restaurant sales	78,929			81,862		
Funding of pension plan (Note 5)		34,000			19,000	
Other income	2,646	1,742		7,916	11,186	
Total revenues	1,662,427	841,751		1,875,381	622,436	
Expenses:						
Exhibitions	506,185			483,693		
Housing and security of art collection	644,981			561,122		
Maintenance of art collection	86,674			80,314		
Education program	215,392			230,615		
Film program	121,656			94,336		
Library services	29,953			21,667		
Cost of publications sold	111,600			112,831		
Special events	70,638			32,809		
Purchases of works of art (Note 1A)		161,971			130,416	
Expenses for designated purposes		11,136			10,691	
Depreciation (Note 1C)			$ 98,036			$ 95,074
General administration	613,485			546,425		
Restaurant expenses	112,840			111,952		
Total expenses	2,513,404	173,107	98,036	2,308,764	141,107	95,074
Transfers to general fund from restricted funds for reimbursement of specified operating expenses (Notes 1E and 3)	(540,959)	540,959		(368,044)	368,044	
Net expenses	1,972,445	714,066	98,036	1,940,720	509,151	95,074
(Loss) gain from operations	(310,018)	127,685	(98,036)	(65,339)	113,285	(95,074)
(Loss) gain on sale of securities	(239,561)			5,344		
(Loss) on revaluation of contributed work of art held for sale (Note 3)				(61,982)		
Revenues over (under) expenses	(549,579)	127,685	(98,036)	(121,977)	113,285	(95,074)
Transfer of fixed assets purchased	(55,155)		55,155	(21,034)		21,034
Fund balance, beginning of year	9,965,255	1,028,816	5,494,710	10,108,266	915,531	5,568,150
Fund balance, end of year (Note 4) (Exhibit A)	$9,350,221	$1,156,501	$5,451,829	$9,965,255	$1,028,816	$5,494,110

*Reclassified for comparative purposes

Note 1—Summary of Accounting Policies:

A. *Works of art and library works:*

In accordance with policies generally followed by museums, works of art and library works have been excluded from the balance sheets. These works are charged to the general or restricted funds when purchased, depending upon the source of the funds used for such purposes.

B. *Investments:*

Investments are carried at cost. Gains or losses from investment transactions are determined on an average cost basis and are included in nonoperating gains and losses of the general and restricted funds, depending upon the source of the security transactions.

C. *Land, building, capital improvements and furniture and fixtures:*

Land owned by the Museum is carried at cost. Building, capital improvements and furniture and fixtures are carried at cost less accumulated depreciation.

Depreciation is computed using the straight-line method on estimated useful lives of fifty years for the building, twenty to fifty years for capital improvements and seven years for furniture and fixtures.

D. *Inventory:*

Inventory is carried at the lower of cost or market, cost being determined by the average cost method.

E. *Contributions, gifts and grants:*

Unrestricted contributions, gifts and grants and those restricted by the donor for more specific use are included in revenues of the general and restricted fund respectively. Where a donor restricted gift or grant relates to a specific operating purpose, a transfer is made from the restricted fund to the general fund when such expenditure is made by the general fund.

Note 2—Pledges Receivable:

Pledges receivable at June 30, 1975, according to the terms of such pledges, are expected to be paid as follows:

Fiscal year ending June 30,	General fund	Restricted funds
1976	$21,000	$416,009
1977	11,000	196,600
After 1977	11,250	20,000
	$43,250	$632,609

Note 3—Contributed Work of Art Held For Sale:

The contributed work of art held for sale consisted of a painting whose value had been appraised at $150,000 by independent art appraisers. The painting was sold on July 3, 1974 for net proceeds of $88,018. At June 30, 1974, the painting was reevaluated to its market value and the loss of $61,982 was recognized in the year ended June 30, 1974.

Note 4—Restricted Fund Balances and Transfers to the General Fund:

At June 30, 1975 and 1974 and for the years then ended, the restricted fund balances and the amounts transferred into the general fund consisted of the following:

	Restricted funds at June 30,	
	1975	1974
Endowment funds	$ 447,206	$ 422,494
Funds restricted for purchases of works of art	37,436	38,798
Funds for specified operating purposes	531,592	462,952
Pension fund (Note 5)	140,267	104,572
Total restricted fund balance	$1,156,501	$1,028,816

	Transfers to general fund from restricted funds for reimbursement of specified operating expenses during the year ended June 30,	
	1975	1974
Education program	$157,992	$171,324
Exhibitions	196,868	110,817
Other specified operating expenses	117,792	51,851
Publications	38,393	17,172
Film program	29,914	16,880
Total amount transferred to general fund	$540,959	$368,044

Note 5—Pension Plan:

The Museum has a noncontributory pension plan covering substantially all of its employees. Although it is not required under the plan to do so, the Museum has established a separate pension fund (as part of its restricted funds) into which it plans to deposit annually an amount equal to current service cost and prior service cost (amortized over thirty years). Such funds are being invested and will be used to pay pensions when they become due. The pension fund, consisting of contributions for the period since the inception of the plan on February 1, 1970 through June 30, 1975, is comprised of the following:

	1975	1974
Cash	$ 1,084	$ 891
Investments, at cost, which approximates market value	144,701	96,701
Accrued interest on investments	496	449
Due (to) from general fund for payments to retiree for the fiscal year 1975 and for accrued pension expense for the fiscal year 1974	(6,014)	6,531
	$140,267	$104,572

In addition to the above, $91,986 in funds of a predecessor pension plan, which will be used to pay a portion of pension benefits of the present plan, is maintained in a separate trust.

Pension expense, including current service costs and amortization of prior service costs, amounted to approximately $50,000 (1975) and $26,000 (1974). These amounts also include approximately $9,000 of direct payments to retired employees who are not covered by either of the Museum's pension plans. The pension plan's actuary has indicated that the value of the pension fund and of the trust referred to in the preceding paragraph exceed the actuarially computed value of vested benefits.

The Museum has determined that its pension plan may require amendment to comply with certain provisions of the Employee Retirement Income Security Act of 1974. Such plan amendments are expected to first affect the Museum's provision for pension expense in the fiscal year beginning July 1, 1976; however, such effect cannot be estimated until the completion of actuarial studies.

Installations on the fourth floor of retrospective exhibitions of the work of Jo Baer (top), May 1-July 13, 1975, and Al Held (bottom), October 1-December 11, 1974.

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Published annually, the *Whitney Review* surveys the Museum's activities during the preceding fiscal year (July 1–June 30). Compiled by the Museum staff, it is not a formal report but is intended to record events of general interest.

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Designed by Joseph Bourke Del Valle
All photographs by Geoffrey Clements, unless otherwise noted
Printed by Eastern Press, New Haven, Connecticut